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ABSTRACT

This yearbook compiles research findings on children and youth and media violence from the perspective of the United Nations Convention on the Rights of the Child. The thematic focus of this yearbook is on what is being done to combat gratuitous media violence. It presents information on media education and children's media participation. Section 1 of the yearbook, "Children's Access to Media and Media Use," presents research on media access and use for children in Europe and worldwide. Section 2, "The Image of the Child in the Media," details how children are presented in news and entertainment media, and in advertising in various countries. Section 3, "Media Education," provides information on media education programs in Canada, South Africa, Australia, the Nordic countries, the UK, India, and Latin America. Section 4, "Children's Participation in the Media," includes articles describing programs from various countries in which children and youth participate in media production, such as videotapes, television, radio, the Internet, and magazines. Section 5 contains several international declarations and resolutions concerning children and the media. Section 6 provides information on organizations worldwide concerned with children and the media, and a compilation of Internet addresses by and for children. (Most sections contain references and notes. (KB)

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Children and Media
Image
Education
Participation

Editors:
Cecilia von Feilitzen and Ulla Carlsson

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THE CLEARINGHOUSE IS LOCATED AT NORDICOM

Nordicom is an organ of co-operation between the Nordic countries – Denmark, Finland, Iceland, Norway and Sweden. The overriding goal and purpose is to make the media and communication efforts undertaken in the Nordic countries known, both throughout and far beyond our part of the world.

Nordicom uses a variety of channels – newsletters, journals, books, databases – to reach researchers, students, decision-makers, media practitioners, journalists, teachers and interested members of the general public.

Nordicom works to establish and strengthen links between the Nordic research community and colleagues in all parts of the world, both by means of unilateral flows and by linking individual researchers, research groups and institutions.

Nordicom also documents media trends in the Nordic countries. The joint Nordic information addresses users in Europe and further afield. The production of comparative media statistics forms the core of this service.

Nordicom is funded by the Nordic Council of Ministers.

The UNESCO International Clearinghouse on Children and Violence on the Screen

The Nordic Information Centre for Media and Communication Research (Nordicom) has set up an international clearinghouse on children and violence on the screen. The Clearinghouse receives financial support from the Government of Sweden and UNESCO.

The Clearinghouse is to contribute to and effectivize knowledge on children, young people and media violence, seen in the perspective of the UN Convention on the Rights of the Child. The prime task is to make new knowledge and data known to prospective users all over the world.

The International Clearinghouse on Children and Violence on the Screen informs various groups of users – about

- research findings concerning children, young people and media violence,
- ongoing research on children and media violence,
- children's access to mass media and their media use,
- training and courses of study on children and the media,
- positive alternatives to media violence, and
- measures and activities which aim to limit gratuitous violence on television, in films, and in interactive media.

The object of the Clearinghouse is three-fold: to attract attention to the question of violence on the screen and its role in the lives of children and young people, to stimulate initiatives and activities to combat gratuitous violence, and to help provide a better basis for policy in the field.

The Clearinghouse is user-oriented, which means that our services are offered in response to demand and are adapted to the needs of our clients.

The Clearinghouse publishes a newsletter and a yearbook.

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Editors:
Cecilia von Feilitzen and Ulla Carlsson

The UNESCO
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Contents

Foreword
Ulla Carlsson 9

Preface
Henrikas Yushkiavitshus 13

Media Education, Children's Participation and Democracy
Cecilia von Feilitzen 15

Children's Rights and Media: Conciliating Protection and Participation
Paulo David 31

Children's Access to Media and Media Use

Children's Changing Media Environment.
Overview of a European Comparative Study
Sonia Livingstone, Katharine J. Holden & Moira Bovill 39

Media Access and Media Use Among 12-year olds in the World
Jo Groebel 61

Children's Amount of TV Viewing. Statistics from Ten Countries 69

The Image of the Child in the Media

The Image of Children in Prime Time Television. Casting and Fate
George Gerbner 77

The News Media's Picture of Children in the United States
Dale Kunkel & Stacy L. Smith 79

Children and Media in Pakistan
Masroor Mohsin Gilani 87

Advocates of a New Consumer Society.
Children in Television Advertising
Leela Rao 95

Some Thoughts on Developing Child-friendly Media
Mike Jempson 103

'Kids These Days...'. A Seminar Researched and Presented
by Young Journalists from Children's Express 121

Media Education

Media Education in Canada – the Second Spring
Neil Andersen, Barry Duncan & John J. Pungente 139

South African Media Education in the Late Twentieth Century. Rising Phoenix or Dying Swan?
Jeanne Prinsloo 163

Australian Children and the Media. Education, Participation and Enjoyment
Barrie McMahon & Robyn Quin 189

Media Education in Europe. With Special Focus on the Nordic Countries
Birgitte Tufte 205

The Place of Production. Media Education and Youth Media Production in the UK
David Buckingham 219

Against Violence: Sensorial Experiences Involving Light and Sight. Media Education and Educational Technology from a Latin American Point of View
Ismar de Oliveira Soares 229

The Changing Media Scenario in India. Implications for Media Education
Keval J. Kumar 243

Children's Participation in the Media

The Media and Our Children: The Promise of Participation
Feny de los Angeles-Bautista 267

The Convention Goes Live. UNICEF's International Children's Day of Broadcasting and Voices of Youth
Francis Mead 277

Children's Participation in Brazilian Television
Beth Carmona 287

These Are Our Stories. The Teen Video Story Adventure
Connie John 293

Children and Television in China
Jia Peijun 299

The Austrian Children's Charter on Television
Ingrid Geretschlaeger 303

Animation at School. A Model for Media Teaching at Comprehensive School Level
Erling Ericsson 307

Summer Talks. Children and Producers Talk to Each Other
Olga Linné 313

Children and Professionals. Creating Video Films Together
Jerzy Moszkowicz 319

Video and Intercultural Communication
Horst Niesyto 323

Video Production by Japanese Students. Introducing their Everyday Life to a Foreign Audience
Yasuo Takakuwa 327

TV By Teens, For Teens. Developing and Evaluating - a Production Model
Lin Ai-Leen 331

Young Broadcasters in Ghana
Sarah Akrofi-Quarcoo 337

I'm a Child, but I Have My Rights, Too!
Mimi Brazeau 341

Children's Participation in Radio, Burkina Faso
François Zongo 345

Moving Towards Participation on the Internet. New Radio Initiatives for Children and Young People
Sarah McNeill 347

The Online Kids. Children's Participation on the Internet
Ebba Sundin 355

Bhima Patrike. An Indian Wall Magazine for Working Children
Kavita Ratna & N. Lakshmi 369

Mambo Leo, Sauti ya Watoto. A Children's Magazine in Tanzania
Esther Obdam 377

Australian Students Making Media
Roger Holdsworth 381

Communication Media: For or Against Education?
Carlos A. Arnaldo 389

International and Regional Declarations and Resolutions – Children and Media

European Convention on Transfrontier Television of the Council of Europe 401

The European Union Directive "Television without Frontiers" 401

The European Broadcasting Union's Guidelines for Programmes when Dealing with the Portrayal of Violence 403

Bratislava Resolution 407

The Children's Television Charter 409

The SADC Children's Broadcasting Charter 410
Asian Declaration on Child Rights and the Media 411
Africa Charter on Children's Broadcasting 413
The UNESCO Action Plan on Cultural Policies for Development 415
Child Rights and the Media: Guidelines for Journalists 416
The European Union Recommendation on the Protection of Minors and Human Dignity in Audiovisual and Information Services 418
The European Union Action Plan on Promoting Safer Use of the Internet 421
Declaration and Action Plan on Sexual Abuse of Children, Child Pornography and Paedophilia on the Internet 423
Information and Child Rights: The Challenge of Media Engagement. Survey of National and International Standards for Journalists Reporting Children's Issues (Extract)
Mike Jempson & Bill Norris (IFJ) 429

Organizations and Networks – Children and Media

Organizations Concerned with Children and Media
Compiled by *Pia Hepsever* 449
Internet Addresses by and for Children
Compiled by *Ebba Sundin* 475

Authors 479

Foreword

by the Director for the UNESCO International Clearinghouse on Children and Violence on the Screen at NORDICOM

We stand on the threshold of a new century, indeed, a new millennium, and we find ourselves in a veritable whirlwind of change. In a number of respects we may truly speak of the emergence of a new world order – and a new world media order, as well. In a historical perspective the decades we are presently experiencing will one day be looked back to as a decisive juncture, having worldwide implications.

The 1990s have seen comprehensive restructuring of markets around the world. We have experienced deregulation, privatization, concentration of ownership, commercialization and – not least – technological advances. Central to all of this is the process of globalization. That is to say, national markets are becoming increasingly integrated into a single global power structure, and national frontiers are losing their significance in many respects. The process is particularly pronounced when it comes to media of mass communication. Information flows ever more freely. The 'new order' makes it possible for people all over the world to partake of sounds and images from other parts of the world. Meanwhile, the mass cultural products of a relatively few media corporations, based primarily in the USA, Europe and Japan – reach a larger number and broader range of consumers around the world than ever before.

It is hardly an exaggeration to say that the most vulnerable individuals in this world of globalised media are our children. The changes we see – present and coming – profoundly influence their lives and circumstances.

Media content raises some vital issues. For years, many people have expressed concern regarding the effects of the media, and not least television, on their audiences, especially on children and young people. Violent media content has been a particular concern. Unfortunately, the proliferation of media output today has meant that violence and pornography are more pervasive than ever before, and there is considerable worry – among parents, teachers and policy makers – as to how such content may influence young people. Many people suspect a correlation between the rising level of violence in daily life, particularly that committed by children and youth, and the culture of violence our children encounter on television, in video films, in computer games and via Internet.

Different ways to limit this content – through legislation and through self-regulation – are being discussed in many countries and within regional bodies like the European Union. Efforts are made to open dialogues between public authorities, media companies and the concerned public with a view to establishing consensus concerning certain basic principles. Article 17 of the UN Convention on the Rights of the Child provides an international framework for this work. Article 17 makes reference both to children's right to access to information and sources and the need to "encourage the development of appropriate guidelines for the protection of the child from information and material injurious to his or her well-being".

In the light of these facts it is not surprising that the idea of establishing an international clearinghouse on the subject of children and media violence was raised on several occasions in the 1990s.

In 1997, Nordicom commenced work to create the UNESCO International Clearinghouse on Children and Violence on the Screen, a project jointly financed by the Government of Sweden and UNESCO. The objective of the Clearinghouse is to contribute to and effectivize knowledge about children, young people and media violence, seen in the perspective of the UN Convention on the Rights of the Child. Our prime task is to make new scientific knowledge and data known to prospective users – researchers, policy-makers, media professionals, teachers, voluntary organizations and interested individuals – all over the world.

In practice, the aims of the Clearinghouse are three-fold: to attract attention to the question of violence on the screen and its role in the lives of children and young people, to stimulate initiatives and activities that combat gratuitous violence, and to help provide a better basis for policy in the field.

Toward these ends, the Clearinghouse collates and documents studies of violent representations in televised fiction, in television news and current events programming, in feature films, in video and computer games, as well as in the images and texts which are available via Internet, etc. We also document measures taken to reduce the amount of detrimental violence in television programmes and films and instances of affirmative action which show positive alternatives to media violence.

In March 1998, we were pleased to present the first Yearbook from the Clearinghouse. The articles in that first issue relate primarily to research on the effects of children's exposure to violence on television. We considered it of value to collect scientific work on this subject in a single volume, and we were gratified that so many leading scholars in the field were willing to contribute to it. The result assembles many interesting articles based on findings of research projects carried out in different countries and regions. Whereas research on children and media violence has been extensive, it has proven difficult to reconcile the results, some of which have appeared to be quite contradictory. Moreover, violence takes many forms and has many different effects. We hope that the first Yearbook will extend our common understanding of what research has to say on the subject.

The first Yearbook had to do with the first of the Clearinghouse's objectives, namely, to report what we have learned about children and media violence after decades of research on the subject. The Yearbook for 1999, now completed, deals with the second of our objectives, that is, to stimulate initiatives and programmes that combat gratuitous media violence. If the first volume asked, What do we know, this second asks, What are we doing about it? The focus rests on media education and children's participation in the media.

This year's edition brings together researchers, teachers, media professionals and representatives of voluntary organizations in different parts of the world, all of whom have devoted their creativity and energies to the development of media education and media participation – ultimately vital contributions to the maintenance and enhancement of democratic society. It is a question of teaching children to develop and exercise their judgment and to be selective about what they partake of in the flood of content the media make available. It is a question of theoretical knowledge, but of practical skills, as well. Actual participation in media production is assigned great importance. Combining analysis and production experience gives young people a much better basis for evaluating what they see and hear, and production skills enable them to take action to change and correct media stereotypes and images. The book offers numerous examples.

In this connection it is important to recall that the concepts of media education and media participation have been given different interpretations in different parts of the world, in accordance with the cultural and pedagogic traditions of the countries in question.

Several of the contributors are so-called action researchers who have taken active part in the processes which constitute their research. That is to say, they are directly involved in processes of change. The approach, which is not common in academic research, has proven extremely valuable. Two perspectives or dimensions recur in many of the articles: a cultural-societal dimension, and an aesthetic dimension, i.e., a recognition of the fascination and aesthetic appeal of the medium.

It is our hope that the Yearbook will be a source of inspiration for all who are concerned with how children and young people relate to mass media as cultural phenomena – for many today, 'culture' is largely a matter of electronically mediated culture – both as documentation of what has been done in various parts of the world and as food for creative innovation.

I wish to express our sincere thanks to all the contributors, who have filled this showcase of media education and media participation in a global perspective with material of great breadth and depth. Finally, I want to express our gratitude to UNESCO and the Swedish Government for the financial support which has made this Yearbook possible.

Göteborg in March 1999

Ulla Carlsson

Preface

by the Assistant Director-General for Communication, Information and Informatics, UNESCO

There seems to be a three-way competition today, among communication technicians, bureaucrats and the young folk.

Regarding new communication technology, each seems to be trying to get ahead of the other. That is perhaps why it is quite difficult for older people today, and especially political bureaucrats, to realise that they cannot impose lasting decisions on the next generation (today's young people!) concerning what they will see on television or how they will use the Internet or whatever new communication technology may be available in the future.

For if technicians who create and furnish new tools are one step ahead of the bureaucrats who try to 'regulate', 'inhibit' or in some cases 'control' what the younger generation shall see and hear, young people – even young children – are two steps ahead of the technicians. Most of today's children in urban areas and televised cities are more adept at selecting TV programmes, and cruising on the Net, than most adults. And yet, not all children are aware of the pitfalls and dangers, the traps and snares, the lures and enticements that one can find on the Internet or in almost any form of media.

How are children to learn about these matters? Shouldn't it be like teaching them how to cross the street, or how to be careful when meeting strangers in the city? For many social and technical reasons it is not. It is a hundred times more difficult and mainly because of the diffidence experienced by most parents, and even some teachers, when it comes to communication technology.

But the real challenge today is not to teach – it is to stimulate learning. It is not to instruct – but to provoke experiences that leave a mark and hopefully produce a change of mind, a change of attitude. For in today's world, to educate is to be able to reach out to young people, and help them explore their way through the media, through the Internet, today's tools of education.

We sometimes think that young people are impervious to learning, even in school but more so when they are with their parents. On the other hand, very often, they can and do seek to learn from their own peers, or those just above them. And while teaching is generally a formal, structured activity, learning, on the other hand, can be open, spontaneous, even symbolic and experiential. We should learn a lesson from this.

With some exceptions, most children have little formal introduction to the media world in which they are born and raised. On their own, they must, in most cases, sift through several newspapers or magazines to find the one that suits their needs and upbringing. They sweep the whole radio band to identify which of some 40 or so stations reflect their kind of music and chat. And if they have satellite or cable connections, they may have to zap several hundred programmes to find their favourite one. All of this means more choice, and formulating more criteria to make these choices. But more choice does not necessarily mean more quality nor more truth. And this is where the young ones may need the experience of the older generation.

Today, there are more graduate and post graduate schools in communication and closely related faculties of sociology, than there are media courses or programmes for children at secondary level – who are perhaps in greater and more immediate needs of such learning. Many schools, even those in marginal cities or rural towns are trying to start courses in media education, or are introducing short items in their existing courses, to raise awareness about media issues. Most of these schools do not have the resources to do this work adequately.

Whether in school, or in the family, in the community or among friends, helping young people to learn about media needs resources: information, research and confident resources built upon years of experience. If possible, these resources should be shared across many cultures and many countries.

That is why this Yearbook fulfils a very special role in providing that updated information in an analytic form, the sharing of views and experiences, the conclusions from clinical and field research, the deeper thoughts of researchers and communicators.

Paris in March 1999

Henrikas Yushkiavitshus

Media Education, Children's Participation and Democracy

Introduction by Cecilia von Feilitzen, Scientific Co-ordinator of the UNESCO International Clearinghouse on Children and Violence on the Screen

The idea behind this book is primarily to present examples of media education and of children's participation in the media in different parts of the world – and in doing this to hopefully inspire more and better media education and participation. The articles are written by representatives of different groups and interests – above all researchers, teachers, media professionals, and representatives for various organisations – since media education and children's participation require their combined efforts. We therefore hope that the book also will, in some way, serve to encourage more dialogue and co-operation.

Basically, the issues of media education and children's participation are related to children's rights not only regarding the media but also in society – rights that are fundamental to increased democracy. According to the United Nations Convention on the Rights of the Child – in 1999 having been in force for ten years – the child shall have access to information and material from a diversity of national and international sources, especially those aimed at the promotion of his or her social, spiritual and moral well-being (from article 17); the child shall have the right to freedom of expression (from article 13); and the child has the right to express her or his views in all matters affecting the child (from article 12). Media matters are certainly matters affecting the child. All the more so today, when media/telecommunications represents an area that has experienced record-setting growth during the last two decades – the media explosion has meant a veritable globalisation. And because media are in several respects prerequisites for the functioning of today's society, it is not always possible to differentiate between media and society.

Of course, media education and children's participation in the media are not the only means of creating a better media environment, and they are certainly not the only means of creating more reasonable societal conditions for children. On the contrary, important efforts are also required on the part of the media – in the form of, for instance, self-regulation and production of an extensive output of TV and radio programmes and other media contents of high quality that fulfil children's various needs. The responsibility of parents and politicians is also great, and a whole range of voluntary organisations plays an enormous role in contributing to a better situation for children. Media education and children's participation are, thus, only a few among many paths that must be taken simultaneously if we are to realise children's rights in practice.

But what the articles in this book show is that media education and children's participation in the media are some moves in the right direction. Let me elaborate this thesis in further detail, by explaining the composition of the book and underscoring some of the thoughts presented in the articles.

Children's access to media and media use

One of the most common questions about children and media is how much children use the various media and in what ways. In an international perspective, one problem is that research addressing this question is mostly conducted in countries where the media are wide-spread, while we know little about children's access to media and media use in other countries and regions. In spite of the globalisation of the media, children's access to media is still very unequal.

It is also common that research with children is carried out in the school. This fact results in incomplete data if we want to learn about the situation for all children in the world, since not all children attend school, and the number of school years varies from country to country.

Besides academic research, there is audience research that is done within or at the request of the media themselves and that in many cases is conditioned by the commercial media's wish to reach the greatest possible audience within certain target groups or 'segments' of the population – this in order to sell airtime to prospective advertisers. These "audience ratings" have mostly dealt with TV, next with radio, but they, too, have primarily been performed in areas where media are widely spread. Such audience ratings are therefore lacking in most countries and in several countries where they exist, they have been limited only to the bigger cities, where access to television is good. Large rural areas and smaller towns and cities are, thus, not included in these measurements.

Consequently, neither academic research nor audience ratings give in any way a full picture of children's access to media and media use from a global point of view. It must be strongly emphasised that the data show nothing about, for example, working children, children in rural non-electrified areas, or homeless children. For a glimpse of the uneven distribution of the media in the world, we refer to statistics accounted for in the Clearinghouse Yearbook 1998.

Another problem is that research methods differ both between studies and between countries. The result is that differences in media use statistics often depend at least as much on the methods employed for measuring and registering data, the composition of samples, etc., as on true cultural differences.

A safe conclusion is, thus, that there is a great need for local research about children's media access and media use – knowledge is, simply, lacking as regards many countries – at the same time as there is a need for international research using consistent methods so that the findings can be compared across different countries.

Internationally comparable research projects are rare. In this book the findings of two such recently performed projects are presented, one European and one world-wide, from 23 countries (see the articles by *Sonia Livingstone, Katharine J. Holden and Moira Bovill*, UK, and *Jo Groebel*, the Netherlands, respectively). However, both these projects were carried out in areas where media are comparatively widely spread.

The book also includes data from private audience research institutes in ten countries dispersed over the world – but here the figures are in many cases valid only for bigger cities. Moreover, samples, methods, and age groups of the children differ between the countries, which is why these figures are not at all comparable.

One conclusion that can nevertheless be drawn about children's access to media and media use is that in countries and cities where television is widely diffused, TV is also the medium that children are most likely to use. In countries and regions where TV is less common, above all in areas outside the televised cities, radio is the medium children use most.

However, even in many countries where children are well-equipped with media technology, and where more and more children now have TV-sets, maybe also videos, in their rooms, the proportion with access to a computer at home may still be in the minority (see Livingstone et al., in this book). Children primarily use the computer for games. Still fewer have access to the Internet. Considering the lively discussion about the possibilities of the Net, it is important to underline that at the turn of the last year, only 4 percent of the world's population was estimated to have access to Internet (see the article by *Sarah McNeill*, UK, in this book). Of these few percent, four fifths of the Internet use is estimated to occur in North America and Europe (see the articles by *Francis Mead*, UNICEF, and *Ebba Sundin*, Sweden, respectively, in this book). Despite the special possibilities associated with Internet, television, and in several countries radio, is still the overwhelmingly dominant medium in terms of spread and the time it is used.

Another reliable conclusion is, thus, that children's rights related to the media cannot be realised if the basic demand that *all* children have access to media is not fulfilled first.

The image of the child in the media

The next most frequently asked question, after the one about how much and in what ways children use the media, is how children are influenced by them. The influences of media violence are often in focus. Research overviews from different parts of the world about the impressions we receive from media violence were presented in the Clearinghouse Yearbook 1998.

The kind of media violence most often referred to in the public debate and in research is the manifest, physical, visible violence, and the threat of it – murders, blood, shooting, fighting, slaughter, etc. However, apart from these more and more physical elements of violence in the increasing media flow, there are also other types of violence that have been given much less attention by research and public debate – the more latent mental and structural violence, for which perpetrators and victims cannot always be identified and the causes and consequences of which are more difficult to analyse, as they often are deeply rooted in culture and society at large.

For example, content analyses of the media output have shown that different population groups are, in the long run, constructed differently in the media – they are represented differently and in different ways. A general, repeated pattern in the media output as a whole (thus, not especially in children's programmes, children's books, and the like) is that children are consistently underrepresented. The younger they are, the more invisible they are. Children are not only seen relatively seldom, but their voices are also seldom heard. Furthermore, adults in the media rarely talk about children.

Moreover, as is the case for media's portrayal of adults, certain social categories of children are portrayed more seldom than others. Not only are younger children represented proportionally less often than older children, but there are also fewer girls than boys, and fewer children belonging to the working class, or to ethnic and linguistic minorities, than children belonging to the middle class and to the majority of the population (see, e.g., the article by *George Gerbner*, USA, in this book). A widespread interpretation of these recurring patterns is that the culture, of which media make up a greater and greater part, in this way reflects the power hierarchy of society and the cultural weight and value of different population groups. The fact that children (like women, the elderly, persons in more low-wage occupations, ethnic minorities) appear and are portrayed less often in the media than men in middle class occupations may, thus, be regarded as an indication that these less frequently portrayed groups are, in many respects, attributed a lower value, and that the media, in this way, give expression to, and exercise, a form of symbolic violence or cultural oppression.

However, there is one exception where children are more often represented in the context of media – and that is advertising. The fact that children are more common in advertising than in the media contents generally is a sign of their comparatively high economic-consumption value in society – as present and future consumers and as selling concepts and advertising strategies for products, values and life styles (see the article by *Leela Rao*, India, in this book).

When children are portrayed in the media, this also often occurs in special contexts. Naturally, the image of the child differs from one programme to another, from one book to another, from one article to another – and in different media, countries, regions and social and cultural contexts. Research on how children are constructed in the media, or research about the symbolic childhood, is meagre and fragmentary. But the existing work indicates that when repeated media patterns are analysed, certain clear constructions recur. One such recurrent image in news media, at least in some countries, is that children are often represented in relation to violence and crime, where children and young people both are perpetrators and victims, and where children are physically and sexually abused (see the articles by *Dale Kunkel and Stacy L. Smith*, USA, and by *Masroor Mohsin Gilani*, Pakistan, respectively, in this book). Certainly, violence and crime are important and serious problems, but much points to the fact that the media's reports often have a sensational aim and/or that the media seldom seek to penetrate the causes of the violence. The consequence is that young people often are represented as a problem and a threat, and that vulnerable groups are stigmatised without respect for their integrity, something which also occurs in connection with media's reports of war, catastrophes and starvation. Because many other essential child-related issues are seldom dealt with in the media, the image of children and violence is also given a disproportionately great amount of space (Kunkel and Smith, in this book).

Another recurrent picture in the media is the good, innocent and sweet child. This picture reaches its extreme in advertising (Rao, in this book). And at least in some countries, the image of the child, especially the female child, both in advertising and other fiction, is also seasoned with exaggerated or uncalled-for sexual elements (see the articles by George Gerbner, USA, and *Mike Jempsen*, UK, in this book).

But children always have children's program, might be one objection. It is true that children's programmes, children's books, children's magazines, etc., are often important exceptions and that producers and authors of child media often struggle in order to compensate for the biased constructions of children in the media contents aimed at adults. Important international manifestations have also been made during the 1990's through, among other things, world summits and declarations promoting quality children's TV programming. However, we must not forget that the situation within child media differs greatly between countries. In many places in the world, people in children's media, especially high quality and domestic productions, work in deteriorated or from the outset difficult economic or other circumstances. And even in countries with better resources for children's media, these make up only a small part of the whole media output. We must also keep in mind that even if there are popular children's programmes, children's books, etc., children also watch and listen to, especially from 8-9 years and upwards, most kinds of adult fiction, and certain news and information, late at night. Children like soap operas and action programmes, among other things, because they find them exciting and because children think they get an insight into and understand the moral and social problems of the adult world.

However, the fact that children are few in the media output (with the exception of advertising) may be reasonable, perhaps someone else objects, on the grounds that it is not desirable that children take part in many programmes and media contexts, e.g., violent programming, élite sports programmes, certain news features, and the like. Even if one can, in principle, agree with such

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an argument, one can also find fault with it. Why must the media offer so many programmes, articles, etc., where the portrayal of children is unsuitable, media contents from which children must be protected? Children watch television as much as adults. No doubt, they need support and protection when they are young, but they also need a media environment that is favourable to them. In addition, one must keep in mind that children are not a small minority group "on the margins". Children under the age of 18 constitute approximately 37 per cent of the total world population – in some countries even the majority (see the Clearinghouse Yearbook 1998).

Another opinion about the underrepresentation of children in the media can be that it is much more difficult to establish contact with children than with adults, that children are harder to direct, that they cannot express themselves so easily; or at least that more time, knowledge and sensibility are demanded in order to work with them in the media production process. Even if contact with children might be more demanding in some respects, this does not explain why children are few in the media. Research focused on which categories of people are *spoken about* on TV demonstrates that adult TV figures hardly speak about children, but almost exclusively about other adults (von Feilitzen, 1997). Thus, children are not even present in many adult figures' thoughts.

There is one additional possible objection to the interpretation that the few and biased child images in the media are an expression of a symbolic or cultural oppression of children. This is that we who use the media are not only simply made to see our environment as the media represent it. We all make sense of what we see, hear and read on the basis of our needs, our experiences, and our social contexts. Neither is the role of the media always to mirror reality. On the contrary, one of the tasks of the media is to entertain and divert. Also, the role of fantasy or imagination is, in many cases, to elucidate reality in a better way. Likewise it is often important from the viewpoint of society and democracy that the media tell about – and especially scrutinise – the cultural, political and social élite, for which reason it is not strange that this group, among others, is portrayed more often in the media than children and other common people. And another opinion might be that adults and children do not like to encounter children in the media. We as viewers, listeners and readers are, to a great extent, active co-constructors in the media communication process – by means of our choices we partly govern the dispositions of the media, since they seek to reach as many as possible and therefore adapt themselves to the audience.

To be sure, the relation between media and their audiences is an interplay. However, only to emphasise the fact that the media users are active creators, and totally disregard the influences of the media, would be the same as populism and a false ideology that wrongly gives free rein to the media's power. Our choices are also largely dependent on what the media offer. And as the media gain an ever greater role in society, it is via them much of the public discussion and communication take place, it is from them we get many of our ideas, and the media ought therefore to be an important tool for democracy. Consequently, the media constructions play a role in the formation of adult notions about children. And the child-related issues that are dealt with – or not dealt with – in, e.g., the news media also contribute to the public notions of the need for policy action (Kunkel and Smith, in this book).

Neither is it the case that children themselves are completely positive about what they see on television, hear on the radio or read about in books and papers, that is, what the media present is not always what children are most interested in or wish to identify with. Studies show that children are critical to media contents. For instance, the majority of 11- to 16-year-olds in a nationwide survey in the US said that when they see kids in the news, they are involved in crime, drugs or violence (Children Now, 1994). According to another US study, 10- to 17-year-olds clearly see inequities in media's portrayals of social class and ethnic and linguistic depictions, and overwhelmingly believe that it is important for children to see people of their own race on television. As one African-American boy summed it up: "People are inspired by what they see on television. If they do not see themselves on TV, they want to be someone else." (Children Now, 1998). An article in this book by *Children's Express*, UK, a news agency consisting of children, reproduces a study conducted by the children themselves on how children are portrayed in the press. These child researchers did not find any press story that gave a realistic image of children. According to the study, all the portrayals were instead stereotypes of children and almost no story portrayed children from the viewpoint of the child.

In several other places in this book we find descriptions of what various groups of children do not like about the media's images of them – and they give their views about how they would like the situation to be instead. These viewpoints and advice can be found, e.g., in the articles by Mike Jempsen, Children's Express, Ingrid Geretschlaeger, Barrie McMahon & Robyn Quin (presenting views by children invited to The Second World Summit on Television and Children in London, 1998) and Feny de los Angeles-Bautista (where a children's wish list from The Asian Summit on Child Rights and the Media, 1996, is depicted). A few of the several recurrent themes in these viewpoints are that children want to be taken seriously and that they want to be allowed to speak for themselves.

Many factors cause media output to be what it is. Without trying to analyse them all, we can state that when it comes to images of the child, they are almost always adult constructions. When children appear at all, the images are there because groups of adults see or want to see children in these ways. It would, however, be unreasonable to say that all adults are responsible for media's symbolic constructions of children. In whose interests, then, are these representations made and to which social, political, economic and aesthetic ends? Even though every *single* media representation of children is unique with characteristics of its own, and even though every *single* programme, book or article may have benevolent purposes, the goals and policy of the media, the cultural climate and the function of children in society are factors that essentially shape the recurrent, repeated child patterns in the media. The over-emphasis of children in violent and crime contexts in the news, and the over-emphasis of the innocent, good child in advertisements, indicate that the child constructions tend to be even more distorted in purely commercial media.

However, even if the media systems, the culture and the society establish the frameworks, single producers and journalists who work within the systems contribute to the images of the child in more or less unconscious ways, through neglect, through too few contacts with children, and through lack of knowledge. It is, therefore, gratifying that the International Federation of Journalists during 1998 adopted guidelines for reporting children's issues (see the section on International and regional declarations and resolutions, in this book). There is also additional advice in this book about how journalists and producers can become aware of the problems of child images and try to do something about them (see the article by Jempsen).

Media education

Besides the producers' and journalists' increased attention to the problem, media education is one way to counteract the distorted symbolic representations of children in the media – the cultural oppression of children – as well as the 'traditional' media violence and the many other biased media constructions of gender, class, race, etc., that are also the results of the interests of the media and certain groups.

However, media education cannot, according to the rights of the child, primarily be intended to protect children from certain media contents, to inject into them certain morals or opinions that teach them to dissociate themselves from the bad media contents and choose high-quality ones. Neither should media education only be intended to teach children to critically deconstruct the messages and see through the power, that is, understand in whose interests and with what aims the messages are transmitted. Media education must also imply an attempt to change the media output and the situation in society through, among other things, children's own production and participation. The right to media and information, the right to freedom of expression, and the right to express one's views in all matters affecting oneself, must in today's society also mean participation in the media. And while media participation is one way of expressing one's views on matters affecting oneself, thereby influencing society, children's participation in societal matters of relevance to them automatically makes their role in society more important, which in turn makes them more visible in the media.

Consequently, media education ought to form an essential part of democracy, such that children – and adults – are allowed to critically and creatively participate in both media communication and in other relevant societal processes. Regarding the media, the UN Convention on the Rights of the Child also encourages, apart from the child's right to information, freedom of expression, and expressing views in matters affecting the child, the development of appropriate guidelines for the protection of the child from information and material injurious to his or her well-being (from article 17). While such guidelines should be developed through the society, media and parents, media education, in its turn, should work toward the children's critical thinking and participation as, so to speak, another form of protection. If protection means to hinder the child from participation, protection may be used in a wrong way (see the article by *Paulo David*, UN, in this book).

The articles on media education in the book are written by experts – researchers and media pedagogues in the field – namely *Neil Andersen, Barry Duncan and John J. Pungente*, Canada, *Jeanne Prinsloo*, South Africa, *Barrie McMahon and Robin Quin*, Australia, *Birgitte Tufte*, Denmark, *David Buckingham*, the UK, *Ismar de Oliveira Soares*, Brazil, and *Keval J. Kumar*, India. The articles deal with the history of media education, the state of the art, future, theory, practice and recent thinking. As appears from the texts, the approaches to media education have changed over time, due to, among other things, varying educational needs and new findings within media research. As is also apparent, the authors, working in different parts of the world, have partly different definitions of media education. Firstly, the concepts used are different, for example, 'media education', 'media literacy', 'education for communication', etc., concepts that hint at wider and wider meanings. The reason why we ourselves use the concept of 'media education' in this book is practical, since the concepts are so many.

Secondly, the authors present more precise definitions of what media education is and what role it should play. The different definitions are in many cases dependent on earlier experiences of which form of media education has been more or less successful, but are also largely rooted in the different needs and goals of the education system, region, nation, local community, individuals and marginalised groups. This should be the case, since media education must be anchored locally, in the needs of the child and the local community, and with the best interests of children as the primary concern.

Perhaps the greatest differences in the view of media education appear between the Western and non-Western countries. The authors from Australia, Canada and Europe put more stress on the notion that media education shall lead to critical, independent and participating individuals, whereas the authors from India, Brazil and South Africa put more stress on the role of media education for liberation and development of the whole community, emphasising, among other things, that democratisation must mean social justice also for the oppressed and marginalised groups in the community. Media education in this latter sense, thus, comprises not only children in the school but also adults – everyone – in society.

But in spite of the many differences between the articles, there are also several similarities, although the authors are scattered all over the world. At the risk of presenting overly rough generalisations, it appears to me that the following common tendencies are to be found in this section of the book:

- Media education must emanate from the students.

  Some thoughts that recur in several of the articles are: Media education must start from the way knowledge is constructed, namely from the students', families', peer groups' and the local community's pre-history, needs and social context. Therefore, media education shall emanate from the students' rather than the teachers' media interests, from the students' enjoyment, creativity and participative abilities, and from how the students make sense of the media and the world. With that the role of the teacher is to support the student and to be on her or his side, not only in the education process, but also by defending the interests of the children, young people, minority groups and local community in the media. To work side by side on the basis of existing experiences can also contribute to diminishing the gap that often exists between children's and adults' media use. In addition, the teacher partly takes over the role of the student, as children's knowledge of media is recognised and as children in some respects are more competent in the media area than adults.

- Media education means critical thinking.

  Some thoughts that recur in several of the articles are: To start from the students' need and interests, does not mean any populist concession to only pleasure or to media power. By founding media education on the process through which knowledge is motivated and built up, the students instead obtain critical skills. Critical thinking means, for instance, the ability to distinguish fantasy and reality, understanding that the media messages are constructions with certain ends, understanding the economic, political, social and cultural role of the media in the local/global communities, understanding one's own and other groups' democratic rights, negotiation and resistance, cultural identity and citizenship.

- An essential element in order to achieve critical thinking is the students' own production.

  Some thoughts that recur in several of the articles are: To achieve critical thinking does not only mean that media education shall focus on critical analyses of texts and programmes, that is, occur on the reception level, but also that education shall lead to production skills. The authors stress various aspects of production. Some say that production is an aesthetic means for expression, and a tool for communication. Others underline that production results in a cycle of action, reflection and dialogue, where students through their own choices and practices partly learn how the media industry works and how its messages and genres are formed. Some mean that this spiral of dialogue, reflection and action, that can be set in motion when technology and production are mastered, in the long run implies a creative and critical communication of stories and representations of one's own, something which results in confrontations with the existing media system.

Others underline that this creative and critical participation must take place on all levels in the production, distribution and exhibition processes:

- Media education is necessary for participation and democracy.

  Some thoughts that recur in several of the articles are: Since children and we all have the right to democratic access to information, to be listened to and to express ourselves about matters affecting us, media education does not only mean occupying oneself with media. Thus, the students shall not only, for example, understand the role of commercial media in modern society and use their critical skills in a dialogue, where they play the role of usual viewers, listeners and readers – media education also means a struggle for information, a striving for social justice and critical citizenship. In a democracy today, most decisions are made because of the existence of the media, and depend on the conceptions and impressions we have received through the media. Therefore, media education, media literacy or education for communication must lead to a redistribution of the political and social power. Creative and critical dialogue, reflection, participation and action are included in a process of learning and practice that shall give *all* groups and individuals in society the right to express themselves, to development and liberation, independent of age, gender, socio-economic conditions, culture, language and religion. Some of the authors therefore talk about media education as a whole philosophy and as an endless process.

- Media education must meet the globalisation.

  Some thoughts that recur in several of the articles are: The globalisation, deregulation and privatisation of media have led to the need for new education paradigms. It is especially necessary that media education becomes an interdisciplinary approach with interdisciplinary partnerships. Even in countries where the most important basic needs of the population still are not satisfied, media education is needed now, because the commercial media explosion is a global matter which seems to result in expectations of a higher status and a more 'modern' life among media users, as well as ideas that identity is related to a consumer lifestyle. A couple of authors emphasise in this context that within media education an international movement has emerged – manifested through international conferences, associations such as WWCE (the World Council for Media Education) and the Media Education Research Section within IAMCR (the International Association for Media and Communication Research), as well as through international research projects and more contacts between teachers across the borders. This international movement might perhaps be seen as a direct answer to the media globalisation, and also to correspond to the global counter-movement and increased global awareness during the last decade regarding children and media generally (in the form of international world summits, research fora, associations, projects, international and regional declarations and resolutions on child media, and on self-regulation of the media, etc.). The UN Convention on the Rights of the Child is an essential support for these movements.

- Media education must comprise all media.

  Some thoughts that recur in several of the articles are: Media education can no longer focus only on the print media, but must include multiple literacies. It is also important to include not only the audio-visual but also new digital technologies in media education, but technology must not prevail. On the contrary, media education must involve participation in both the new technology and in each country's traditional media, if it shall be able to result in increased democracy. However, a consequence of globalisation is that one cannot only take local media into consideration, but the focus must shift to international and multinational media. At the same time, this means that media education should not only – as it has traditionally – analyse the media interests of governments and domestic industries, but attention must also be given to the global media moguls.

What factors, then, are preventing media education? Of course, also these differ between countries and regions. Several authors, however, call attention to the fact that there is a lack of political will and support, not least in the vacillating economic climate of today. If there is media education at all, it is most often a grassroots movement of enthusiasts. This is in itself an advantage, as media education must be rooted in the needs of children and the local community, but the movement also has to be supported, be integrated into a national media policy. Solitary fiery spirits may at last be burnt out. Also, the teachers themselves must get training. Furthermore, they have to build up interdisciplinary networks which facilitate conferences and newsletters providing input from various directions – tips about new pedagogic methods, books, audio-visual material, and so on. This is needed since media education, if it exists at all, in general is not a discipline of its own but included in a mother discipline, different in different schools. Even though the interdisciplinary character of media education is desirable, the fact that it is not a discipline of its own may also have certain drawbacks – the mother discipline may dominate, consume the resources when finances are scarce, emphasise different kinds of goals and outcomes, etc., which hinders co-operation between teachers in media education.

To be prosperous, media education also has to be based on a continuous co-operation with groups other than teachers, for example, parents, researchers, media practitioners and viewer action groups. Not least, media education has to relate more to theoretical advances in media and communication science and in pedagogy. Another factor that may be preventing media education is the media themselves. This can manifest itself in, for instance, difficulties in copying and clearing copyrights of audio-visual material for use in the classroom, especially if the goals of media education are to teach students critical media thinking and democratic participation. Experiences from children's participation in the media in and outside school – see the next section of the book – show that it can also be difficult to persuade the established media to broadcast successful programmes made by children in other contexts. The media do not think that such programmes fit into the schedule, do not believe that the ordinary audience is interested in the programme made by the children, and so on. Thus, this may be one more reason why children are underrepresented in the media.

Children's participation in the media

In the section on children's participation in the media, we have included a wide range of experiences and practical examples of 'media by children', presented by teachers, single media professionals, researchers and organisations all over the world. The examples have different backgrounds and aims. They also apply to different media – TV, video, film, radio, Internet, newspapers, magazines, photography, books, computer games, CDs, and others.

These examples clearly show that children through their creative media participation have become empowered – that the participation has strengthened their pride, sense of power and self-esteem since they have felt that their voices are worth listening to, that they belong to their community, that they have achieved an understanding of others and of their own culture.

Furthermore, many examples show that children's participation in the media often bridges the gap that in practice easily appears between media education and media literacy on one hand, and the important goal of media education that children must also be ensured participation in the media, on the other.

Several examples also bridge the gap between children's participation in the media, on one hand, and children's participation in their community, on the other, as the children have been allowed to participate in 'real' media, something which, in turn, has had further consequences: the media participation has been something real for them, on terms not directed or controlled by adults, so that media participation has inspired collective action, or so that they have been able to use the media in order to improve their situation in the community.

Certain examples show, again – as do children's previously mentioned viewpoints about what they want to see, hear and read about in the media – that children often wish to meet their own everyday dreams and their own local, social and ethnic culture and reality in the media. Some examples also demonstrate that children's participation in media production is particularly suitable for children who otherwise do not manage well in the traditional school with its print-based culture, which is why media production in itself brings about greater social justice.

If anything, the examples support the thesis that many of the goals set up by media education are realised through children's participation in the media: a 'real' media participation in the community strengthens children's ability and curiosity, gives them a critical understanding of the media, increases their knowledge of the local community and inspires social action.

It would be too much, in an introduction, to call attention to every single author and contributor in this section of the book. Besides quite a number of activities on the Internet, more than some thirty 'best practices' are described, as several articles tell about more than one initiative. Many of the authors responded to the Clearinghouse inquiry last summer, where we wished to get in touch with people acquainted with, among other things, children's participation in the media. We are grateful for the overwhelming response.

The initiatives include great efforts, such as UNICEF's International Children's Day of Broadcasting, where more than 2,000 broadcasters from most countries in the world participated in 1997 – and a couple of these broadcasters have also contributed to the book. Other efforts are, for instance, the Philippine Children's Television Foundation's engagement as one of the organisers of the Asian Summit on Child Rights and the Media in 1996 and the European Children's Television Centre's support of media literacy activities, a centre that will arrange the third World Summit on Media for Children in 2001. The initiatives also include essential examples from other media professionals and from representatives of voluntary organisations, who not least in Africa and Asia have inspired school-children and working children to participate in production of magazines and radio in order to promote the rights of the child and children's participation in the community. There are also interesting practical ideas from children and their teachers, from researchers and from intercultural networks of teachers/researchers, ideas that give far-reaching tips for other people practising media education now and in the future.

Something which many of the authors emphasise is that project success requires that adults not only listen to children but also participate with the children in equal partnership.

In sum, then, the articles in the book point to a positive spiral: The unsatisfactory images of children in the media can be improved by media education, but above all by media education that succeeds in bridging the gap to the media, that is, media education that also involves children's participation in media and in society. With that some progress towards more worthy media representations of children, as well as towards increased democracy, could be made.

However, it is essential to emphasise, once again, something which also *Feny de los Angeles-Bautista*, the Philippines, underscores in her article, that neither media education nor children's participation in the media and in society mean that the media or the politicians are freed from responsibilities in the context of children and the media. The media must strive to offer children programmes and other media contents of high quality. The media must themselves strive for active contact with children and, indeed, allow children to speak for themselves on their own terms, so that the images of children in the media convey respect and dignity. The media also have to apply different forms of self-regulation and politicians have to facilitate and encourage them. And both the media and the politicians must support and facilitate media education. There are no simple or one-sided answers, but we must tread all roads to improve children's media situation and situation in society. The dialogue between children, parents, the school, media professionals, policy-makers and voluntary organisations must constantly continue and be translated into action.

Further sections of the book

Recent events and work of researchers, politicians, media professionals, voluntary and public/governmental organisations and networks, teachers, and others within the area of children and media, especially in relation to media violence, and especially on regional and international levels, have been dealt with in the Clearinghouse newsletters during the year. A section about regulations and measures concerning media and child protection was included in the Yearbook 1998. There was also a section on *International and regional declarations and resolutions on children and media*, a section that has been enlarged this year with international and regional directives, recommendations, guidelines, action plans that have come into existence during 1998. Several of these documents have come about under the auspices of UNESCO and the European Union and deal with cultural policies, protection of minors and human dignity in audiovisual and information services, safer use of the Internet, and sexual abuse of children, child pornography and paedophilia on the Internet. Moreover, draft guidelines and principles for reporting on issues involving children have been released by the International Federation of Journalists and were adopted by representatives of journalists' organisations. One of several bases for the guidelines was a world-wide survey by IFJ of national and international standards for journalists. An excerpt from this survey is also reproduced in the book.

In the Clearinghouse newsletters, many organisations, networks, associations and fora that work for and with children have presented themselves. We have in this Yearbook made a compilation of such organisations and groups. It is found under the headline *Organizations and networks – children and media*. It is our hope that this first draft of the list, planned to be enlarged in the future, will facilitate contacts and exchange of information and experience. Moreover, we have included a minor list of *Internet addresses by and for children*. In conclusion we present a selected *bibliography of recent research on media violence*, covering the latest decade.

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Children's Rights and Media: Conciliating Protection and Participation

Paulo David

The theme of the child and the media is typically a challenging one as it closely combines three major aspects of children's rights: access to provision, protection and participation. This multidimensional nature of the right to information is generously recognized by the Convention on the Rights of the Child in its article 17, which explicitly and implicitly refers to many other provisions recognized by this human rights treaty. Therefore, a decade after the adoption of the Convention by the UN General Assembly, the child's right to information remains one of the most complex provisions to be implemented by States.

The work undertaken since 1993 by the Committee on the Rights of the Child, the expert body mandated to monitor the implementation of the Convention on the Rights of the Child, has clearly shown that, in all countries, the child's right to information is to be implemented in an extremely complex environment, bringing together a wide range of actors whose interests are often conflicting. For States, respect for the rule of law is obviously a major priority, also with regard to domestic laws regulating the right to information; they are also bound to provide access to and disseminate information 'of public interest'. The latter is, in principle, also the objective of state owned media. Privately owned media are not legally obliged to disseminate public interest information, and because of their specific nature they usually have one objective: profit. Regarding new technologies, such as Internet or computer games, the industry is not only aiming at increasing its sustainability and development, but also rapidly searching for new potential markets. Finally, the advertising industry's objective is to increase, often by any means, the success of a product on the market.

And the human (f)actors in this environment? Journalists are working under very strong pressure: technology in this field has tightened deadlines. Journalists are increasingly dependent on the strict editorial line designed by managers, and in most countries they work for very low wages. Editors-in-chief are usually caught between the quest for quality information and the imperatives defined by press managers. Journalist unions or associations defend their members' rights as workers. Readers/consumers are far too often limited to a passive role, although their potential to act as pressure groups is immense. Children usually request access to appropriate information as a response to their queries, and are increasingly willing to participate in the production and dissemination of information. Obviously they are also a group in need of specific and tailored protection from harmful information. Parents and teachers have the responsibility to provide guidance and protection to children. Non-governmental child rights organizations are using media to promote and protect the rights of the child.

In this environment, the implementation of article 17 suggests the conciliation of a wide spectrum of interests, including the following: respect the rule of law; inform in order to serve the 'public interest'; succeed in business; develop new markets; promote and protect human rights; provide educational guidance and assume parental responsibility. As some of those objectives can be conflicting, the Convention, through its different provisions, suggests a well-balanced approach, lying between the need for some state control and intervention, on the one hand, and respect for fundamental freedoms, such as freedom of expression, press, association and enterprise, on the other. The Convention also encourages the creation of a favorable environment based on cooperation rather than on control, censorship and repression. This approach can lead to the development and implementation of watchdog mechanisms, of self-policing standards or any kind of soft law (regulations, codes of conduct, guidelines, directives, etc.). The bottom-line will be the actions to be taken in cases of soft law violation. But the Convention does not provide all the answers. It uses the word 'encourage' with regard to the state obligations as recognized under article 17. How can a State concretely encourage public and private media or companies without interfering in their private and confidential sphere? Where should the fine-line be drawn between protection and fundamental freedoms laws?

As of January 1999, the Committee on the Rights of the Child has considered nearly 100 State Party reports, and the result of this work shows that only a few countries have enacted appropriate legislation that fully reflects the provisions of article 17 of the Convention. Many States have laws protecting children from harmful information, but these laws rarely cover the increasingly active privately owned media as well as new technologies which appear too rarely to be regulated by legal norms. In addition, these laws do not usually address transnational media which are owned by companies based abroad. More rarely, States have enacted laws guaranteeing access to information and promoting children's participation in the media.

The child's right to have his/her opinion duly taken into account in all matters affecting him/her, as spelled out in article 12, is certainly one of the most innovative provisions of the Convention. The Committee has identified this article as one of the four general principles that should always be respected when any other provision of the Convention is implemented. In the framework of article 17 of the Convention, children are recognized as having participatory rights to access information, to be protected from harmful information and to produce and disseminate information. The participation of children in the media may provide a positive image of the role of the child, a role not simply confined to that of traditional object of protection. But in the past, the involvement of children in the production of media has been disappointing all over the world, mainly due to defensive and/or patronizing attitudes of parents, teachers, editors, journalists and media owners.

Nevertheless, this old-fashioned approach is increasingly challenged in many countries where children launch sustainable media projects. This results from the new vision of the child as an actor who is involved in his/her own rights, as promoted by the Convention, and also from the rapid development of new technologies that are often better mastered by children than by parents and teachers. New technologies have, since the beginning of the nineties, empowered children: children can communicate and build networks without having to rely on adults. Children often learn new technologies on their own through an empirical process – adults, on the other hand, need to seek formal training. In fact, children take over the role of the teachers by transferring competence directly to their peers, and sometimes to their parents. Participation of children in the use of new technologies should be seen as an unprecedented opportunity for children to educate themselves and to prepare future integration into the professional world.

Participation of children in new media is challenging the entire school environment in the Western world, where far too often schools and teachers do not offer the modern communication tools that are used by children outside school. Children should not be put in a position in which they have to adjust to the school; the school should be in line with the technological capacities of its students. After the generation of the telephone (sixties) and that of the television (seventies) – both of which might have hampered writing capacities and creative as well as pro-active skills – and after the computer generation (eighties), the growth of new technologies (nineties), especially Internet, should be approached as an extremely positive development for young people in search of self-development, progressive autonomy and full integration with dignity into adult society. At the same time, one needs obviously to carefully increase the understanding of the impact of these new technologies on the right to participation of children living in developing countries, where new technologies are only accessible to very small privileged groups and where most children cannot access the most basic information. In Western countries where the opposite problem exists – access to an overwhelming amount of sources of information – it is crucial that the schools provide appropriate skills to youngsters through media education literacy programmes. These types of programmes would not only be intended to promote participation, but also to serve as a preventive tool, enabling children to distinguish appropriate information from harmful information.

The paradox in many societies is that although media technologies are ultra-sophisticated, the image of the child brought by the media remains simplistic. Children are usually invisible in the media, except when they are implicated in a special event or sensational drama. Far too often, the image of the innocent child and that of the rebellious and aggressive adolescent dominate in the media. Systematically, children are simply treated as objects by media, which overlook their rights to dignity and integrity as well as their best interests. Under pressure to publish a story, journalists often infringe on children's right to privacy as recognized by the Convention (article 16). Journalists and media owners are rarely aware of human rights provisions, even less of the specific rights recognized as pertaining to the child. Training and re-training in human rights and ethics for journalists should be a priority in all countries.

Participation of children in the media may be limited by adults who abusively pretend wanting to prevent children from coming into contact with harm-

The UN Convention on the Rights of the Child – articles referred to in the text:

Article 12

1. States Parties shall assure to the child who is capable of forming his or her own views the right to express those views freely in all matters affecting the child, the views of the child being given due weight in accordance with the age and maturity of the child.
2. For this purpose, the child shall in particular be provided the opportunity to be heard in any judicial and administrative proceedings affecting the child, either directly, or through a representative or an appropriate body, in a manner consistent with the procedural rules of national law.

Article 13

1. The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice.
2. The exercise of this right may be subject to certain restrictions, but these shall only be such as are provided by law and are necessary:
   (a) For respect of the rights or reputations of others; or
   (b) For the protection of national security or of public order (*ordre public*), or of public health or morals.

Article 16

1. No child shall be subjected to arbitrary or unlawful interference with his or her privacy, family, home or correspondence, nor to unlawful attacks on his or her honour and reputation.
2. The child has the right to the protection of the law against such interference or attacks.

ful information. Children, as recognized by article 17 of the Convention, need obviously to be protected from "information and material injurious to his or her well being", but the sentence clearly goes on by stating "bearing in mind the provisions of articles 13 and 18", i.e., the right of the child to freedom of expression, and that "parents or, as the case may be, legal guardians, have the primary responsibility for the upbringing and development of the child. The best interests of the child will be their basic concern". In the future, adults will have to learn to more systematically involve children in designing and implementing protection measures.

Children belonging to vulnerable groups should not only be given special attention with regard to protection, but also with regard to participatory rights. Due to their poor status in society, vulnerable children – such as children with

Article 17

States Parties recognize the important function performed by the mass media and shall ensure that the child has access to information and material from a diversity of national and international sources, especially those aimed at the promotion of his or her social, spiritual and moral well-being and physical and mental health. To this end, States Parties shall:

(a) Encourage the mass media to disseminate information and material of social and cultural benefit to the child and in accordance with the spirit of article 29;

(b) Encourage international co-operation in the production, exchange and dissemination of such information and material from a diversity of cultural, national and international sources;

(c) Encourage the production and dissemination of children's books;

(d) Encourage the mass media to have particular regard to the linguistic needs of the child who belongs to a minority group or who is indigenous;

(e) Encourage the development of appropriate guidelines for the protection of the child from information and material injurious to his or her well-being, bearing in mind the provisions of articles 13 and 18.

Article 18

1. States Parties shall use their best efforts to ensure recognition of the principle that both parents have common responsibilities for the upbringing and development of the child. Parents or, as the case may be, legal guardians, have the primary responsibility for the upbringing and development of the child. The best interests of the child will be their basic concern.
2. For the purpose of guaranteeing and promoting the rights set forth in the present Convention, States Parties shall render appropriate assistance to parents and legal guardians in the performance of their child-rearing responsibilities and shall ensure the development of institutions, facilities and services for the care of children.
3. States Parties shall take all appropriate measures to ensure that children of working parents have the right to benefit from child-care services and facilities for which they are eligible.

disabilities, those belonging to indigenous or minority groups, living under the minimum standard of living, living in remote areas – who are often stigmatized in the media, usually have a more limited access to information and fewer possibilities to participate in its production.

The world of advertising adds another complex dimension to the theme of the child and the media. Children are affected by this industry from three different angles: the impact of advertising on their attitudes and beliefs; the involvement of children in the professional world of advertising; and the image of the child given by advertising companies. Genuine and non-abusive participation of children in advertising is extremely rare. Children involved in advertising are vulnerable to three forms of exploitation: exploitation of their image, of their skills and of their rights as workers. Some rare countries, such as Austria, have taken legal measures to protect children from these forms of exploitation. Advertising, due to its very nature, often provides strong images. Sometimes, children are portrayed by the advertising world in a way that may violate their right to dignity. During 1997, US government authorities requested that a major national campaign launched by the clothing company Calvin Klein be canceled due to the excessively erotic nature of the photographs of adolescents used in the ads. A decision that was motivated by the right of the child to dignity.

Children's Access to Media and Media Use

Children's Changing Media Environment

Overview of a European Comparative Study

Sonia Livingstone, Katharine J. Holden & Moira Bovill[1]

This article presents selected findings from a substantial multidisciplinary, multinational project investigating the diffusion and significance of media and information technologies among young people aged 6-17 years. The project has been conducted simultaneously by national research teams in each of twelve European countries – Belgium (Flanders), Denmark, Finland, France, Germany, Israel,[2] Italy, the Netherlands, Spain, Sweden, Switzerland and the United Kingdom (see Appendix at the end of the article). The national studies follow a common conceptual framework and methodology, incorporating both qualitative methods and a large scale survey involving some 15,000 children and young people across the twelve countries during 1997-98. This article highlights key similarities and differences among European countries concerning children and young people's ownership, access and time spent with a range of both 'old' and 'new' forms of media. More in-depth discussions of the comparative findings – both qualitative and quantitative – can be found in a Special Issue of the *European Journal of Communication* (Livingstone, 1998a) and in a forthcoming book containing contributions from all national teams (Livingstone and Bovill, in preparation).

Project aims and overview

As the family home becomes a key site for the integration of telecommunications, broadcasting, computing and video, with satellite and cable television, computer games, Internet and other interactive media, already transforming the everyday lives of children and young people, research is needed to answer the many questions, and as many concerns, which arise from such changes. Will some be excluded from these opportunities while others live in an increasingly information rich environment? Will media contribute to the withdrawal from traditional leisure activities and even social and political participation? Will the media operate to strengthen local identities with locally produced programming or will they support the emergence of European identities as a genuine European television without frontiers develops? How do the new forms of media affect uses of older, more familiar media, and vice versa? Finally how far might these processes be determined by age, gender, class, region and country? Speculation surrounding many of these questions is widespread, but little rigorous empirical data has so far existed to throw light on the answers.

Our comparative research project aims to provide a comprehensive and systematic account of the role played by old and the new media in the lives of young people across Europe – including large and small, Northern and Southern, and monolingual and multilingual countries. We are examining how differences in social, cultural, economic and political structures both across and within European countries make a difference to children and young people's media use. By conducting original research to identify the key similarities and differences in young people's access to and use of diverse media in their everyday lives, the research also aims to provide a benchmark for future research comparisons and a grounding for national and European policy formation in relation to the issues of provision, access, cost and regulation of the new media and information technologies. The specific objectives are as follows:

- to chart the extent to which access to and the use of new forms of media and communication technology is already widespread among young people, or whether this remains, particularly for more interactive multimedia uses, potential rather than actual;
- to generate a comprehensive and detailed description of children's current media-related activities and changing patterns of media consumption in order to identify those existing patterns of media use as a baseline with which future changes can be compared;
- to explore uses of media in relation to the material constraints, principles of choice and the role of stratification systems – social class, gender, education, etc. – in creating inequalities in media access, knowledge and use.

Conceptually, the project emphasises the notion of the 'media environment' (see Livingstone, 1998b). Thus we consider 'new' media in the light of older media – exploring uses of Internet and multimedia in relation to, and as in certain respects connected or contrasted with, uses of magazines, music or terrestrial television. We also locate media use in relation to non-mediated leisure, and we contextualise leisure in relation to other aspects of children and young people's lives. Changes in the media environment both add to the leisure options and may also transform the meanings of older media. And conversely, social practices established for older media frame the ways in which new media are appropriated into daily life.

Within this broader notion of the environment, we focus our attention on the children and young people in the household, as a complement to the common tendency to collect data from adults – whether reporting on themselves, their children, or the household as the unit of analysis. Indeed, compared with the amount of research on adults, in most countries there has been rather little empirical research on children and young people, in strong contrast with the high levels of public concern over children's and young people's use of media (although the cultural studies tradition represents a notable exception: Buckingham, 1993; Kinder, 1991; Seiter, 1993). For certain media, and certain European countries, research is particularly sparse, even though children and young people are often the early adopters of new media, and households with children have the highest rate of take-up for both familiar and new media goods. Particularly lacking, and thus what this project seeks to rectify, are internationally comparative studies on children and young people's access to, and use of, old and new media.

Comparative research methods: a summary

Based on the research proposal developed by the British team co-ordinating the comparative project, a series of cross-national meetings were held to produce a multi-method research design of considerable scope, with an agreed core survey questionnaire and interview schedules, to be applied in each country.[3] The national sampling encompassed young people of different ages, gender, and social/educational background in order to trace the different uses of new media across the population. The focus of research was on newer versus older forms of media,[4] on screen versus non-screen based media, on access and use at home, with a secondary focus on access and use elsewhere (particularly, at school), and on a host of factors which may contextualise media use within young people's daily lives.

All twelve participating countries completed the survey on representative samples[5] of children and young people, using the same core questions, as follows:[6]

Country	**Type of interview**[7]	**Ages**	**Sample size**
Denmark	school	6-17	1 392
Finland	school	6-7, 9-10, 12-13, 15-16	753
Belgium (Flanders)	school	6-17	1 000
France	school	6-17	1 417
Germany	in home	6-17	1 258
Israel	school	7, 9-10, 12-13, 15-16	1 100
Italy	school	13-14, 16-17	1 472
Netherlands	in home	6-17	1 355
Spain	school	6-7, 9-10, 12-13, 15-16	937
Sweden	school	7-16	1 600
Switzerland	school	6-7, 9-10, 12-13, 15-16	1 131
United Kingdom	in home	6-17	1 303

In nine of the countries, in-depth individual and group interviews were also held, based on a common interview schedule, as follows:

Country	Type of Interview	Sample size (approx.)
Denmark	groups in school and day clubs	103
	individual interviews at home	48
Finland	groups in school	362
France	groups in school	435
	individual interviews at home	25
Israel	groups in school and home	100
	family interviews at home	40
Italy	groups in school	250
Spain	groups	50
	individual interviews at home	20
Sweden	groups in school	100
	individual interviews in school	20
Switzerland	individual interviews in school/computer camp	87
United Kingdom	groups in school	200
	individual interviews at home	50

Key comparative findings

The following discussion refers to Tables 1-6[8] (see after the text).

Access to media at home

Tables 1-3 show access at home to different media – screen and non-screen, familiar and new, by gender, age and socio-economic status, for each of the twelwe nations under study. Key findings are noted as follows.

Television and video
Across the European countries surveyed, television is near-universal and thus demographic differences play little or no role in relation to access. Access to video recorders is now nearly as high as for television, only dropping to around 70-80 per cent of homes in Italy, Spain and Switzerland. Again, there is little scope for demographic differences, though in Italy, Switzerland, and to a lesser extent in several other countries, the SES (socioeconomic status) trend is towards lower access in lower SES homes.

Cable/satellite
Access to a multi-channel environment via cable or satellite television depends on the broadcasting industry in different countries (and such questions could not even be asked in countries with near-universal cable provision, e.g. Belgium, the Netherlands). Different factors operate – in Finland the low population density accounts for the low access to cable television; in Switzerland, it is

the multiple national languages which support high cable provision, in other countries the small language community makes for a sizeable cable market (e.g. Denmark), while in the UK, accessibility of English language cable/satellite channels is balanced against high quality terrestrial television, resulting in a now-stagnant 40 per cent take up overall for households with children.

Personal computer

Access to computers – with or without a CD ROM, and with or without a modem and Internet access – varies considerably from country to country. Relatively small Northern European countries have the highest ownership of computers (Denmark, Flanders, Sweden). The data suggest either differential diffusion trajectories, or different rates of hardware upgrading, for different nations as Finland, Germany, Israel, Spain and Switzerland are all more likely to have multimedia PCs than are Denmark, France, or the Netherlands. As often noted, Scandinavian countries tend to be high on IT ownership, while some relatively wealthy countries (e.g. UK, Germany) are not necessarily high on this measure. There has been considerable public anxiety about social grade differences in access to IT at home; in certain countries, inequalities are considerable in this respect (e.g. France, Germany, Israel, Italy, Switzerland, UK) while in others, whether high or low on IT, access is considerably more equitable (e.g. Denmark, Finland, Flanders, Netherlands, Sweden).

Internet

Internet access at home has been the subject of much speculation, and doubtless these data are changing further. The tendency for Scandinavian countries to lead on domestic IT is more pronounced here, for clearly Internet access depends on owning a PC. Internet/modems[9] are now available in more than one quarter of homes with children in Denmark, Finland, and Sweden, as well as in Flanders and Israel.[10] However, Internet access at home remains relatively rare in the larger European countries. Interestingly, there is a consistent gender difference here, with more boys than girls reporting having a modem at home, and there is also a tendency for homes with older children to have greater Internet access. However, the social grade differences are the most marked, with the highest grade being two or three times as likely to have Internet access as the lowest grade.[11]

TV-linked games machine, books, telephone

There are few national differences in availability of the TV-linked games machine, though it is consistently more available to boys, tends to peak for the 9-13-year-olds, and unlike other screen media, is more common in lower social grade homes. Books (defined in the survey as 'a shelf of books, not for school') and the telephone are near-universally available in the homes of children and young people. The UK shows the greatest social grade discrepancies here, with three in four of low SES UK homes having books or a telephone.

Personal ownership of media

Tables 1-3 also show personal ownership (access in the respondent's own room) to different media – screen and non-screen, familiar and new, by gender, age and socio-economic status, for each of the twelve nations under study. Key findings are noted as follows.

Television

In contrast to the near-universal access to television in the home across Europe, having a television in one's own bedroom varies considerably, with around two in three in the UK and Denmark having their own set, compared with one in three in France, Netherlands and Spain, and even fewer in Flanders and Switzerland. Demographic differences are considerable, with more boys than girls, and many more teenagers than younger children having their own set. Social grade differences follow no consistent pattern: in some countries, personal ownership of a television set is associated with the middle and lower class children (i.e. is rather avoided by the highest social grade, as in Finland, France, Italy, UK) while in others those in the middle social grade are more likely to have their own set (e.g. Germany, Israel).

Video, cable/satellite

Personal ownership of video recorders tends to follow the pattern set by television (and for videos in the home), being highest in the UK, Denmark and Sweden, and lowest in France, Netherlands, Spain and Switzerland. Similar age, gender and SES patterns apply here, too (more teenagers, more boys, more lower grade children). The picture for cable or satellite television again clearly depends on the pattern set by both television in the bedroom and cable/satellite television in the home, thus varying considerably from country to country (the highest being German and Israeli children with over one quarter having cable television in their bedroom).

Personal computer

As with domestic access to computers, personal ownership of computers varies. In some countries, most of those who own a computer lack a CD ROM (e.g. France) while in others, computers tend to be multimedia (e.g. Germany). The balance between household and personal ownership also varies. For example, in the Netherlands, the vast majority of households with children have a PC, but relatively few have one in their own room. In most other countries, while access at home is lower, a greater proportion have their own PC (e.g. Denmark, France). Unlike PC access at home, personal ownership is strongly gendered in most countries (the exceptions, interestingly, are France and Spain). Indeed, the gender differences are greater than those of age or social grade. Thus while boys are far more likely to be provided with their own computer, age makes relatively little difference for those aged 9-17 (exceptions include France, where 6-7-year-olds are as well provided for as older children, and Flanders, Sweden, Spain and Switzerland, where the older teenagers are clearly the best equipped).

Internet

Modem/Internet access in the child's bedroom is still rare, well below 10 per cent of homes across Europe (with the exception of Israel). Trends by age or social grade are still difficult to discern clearly, though the importance of gender – as for all new technologies – remains strong. Interestingly, Internet access is relatively high – in the home and, to a lesser extent, in the bedroom – for those countries which are high on telephone access in the bedroom (see below), showing how Internet access depends on national differences in approaches to telecommunication provision as well as to computer access.

TV-linked games machine, books, telephone

Personal ownership, as a proportion of domestic provision, is high for the TV-linked games machine, clearly an individual possession, and owned by some quarter or third of European children, of whom twice as many are boys than girls, and of whom more are lower than middle or higher social grade. By contrast, books emerge as the only medium more commonly owned by girls than boys. For books, few national differences emerge except that once again, the UK children are the least likely to have books in their bedroom, with Italy and Israel following. Personal ownership of the telephone varies considerably from country to country, being particularly high in Israel, Italy, and Sweden, and particularly low in France, Germany, Netherlands, Switzerland and the UK. Within each country, this varies primarily by the age of the child rather than by gender or social grade.

Time spent with media

Tables 4-6 show the average number of minutes per day[12] spent with each of these media – screen and non-screen, familiar and new, by gender, age and socio-economic status, for each of the twelwe nations under study. The data are presented as average minutes per day firstly for users of the medium only, and secondly for everyone in that demographic category.[13] Key findings are noted as follows.

Television

While access to television has reached saturation across Europe, considerable differences exist in the amount of time that children and young people spend watching television, from around one and a half hours per day in France, Switzerland and Germany, to over two and a half hours in Denmark and the UK. In most, but not all countries, boys watch slightly more than girls, lower grade children rather more than higher grade (as with media ownership, the extent of these differentials vary according to broader differences in the degree of social stratification in a country – thus differentials in the UK exceed those of Scandinavian countries), and teenagers consistently watch considerably more television than do younger children. Largely, then, usage patterns follow those of television ownership in the bedroom.

Video

Not all young people watch videos, and so time spent watching videos can be measured for all young people or just those who watch, the discrepancy between these figures therefore indicating how widespread video use is within a country. Broadly speaking, those who watch a lot of television tend also to make the most use of video, though the exceptions are important (e.g. video use is low in the Netherlands, doubtless because of the high cable access, and it is relatively high in Israel, otherwise low on television viewing). By contrast with television, demographic variations in video use are slight.

Music

After television, children and young people spend most time listening to music, thus reinforcing the importance of considering screen media in relation to other kinds of media. Around one hour per day is spent with music, with Swiss and Israeli young people the greatest music enthusiasts, and Flemish, German and Dutch young people spending relatively less time on music. As expected, there is a strong trend to listen to more music as children become teenagers (though recall the same trend for television viewing), and there are no clear social grade differences. Gender differences – with girls listening to more music – are marked in Denmark, Finland, Israel, Switzerland and the UK but not in Flanders, Germany, or the Netherlands.

PC and computer games

As Table 5 shows, time spent playing computer games[14] exceeds that spent using a PC for other purposes; for users only, this is especially clear in Denmark and Finland, while the picture is more balanced in Netherlands, Flanders and Spain. The preference of boys over girls to spend time with computers is marked in all countries, but most especially for game playing (see also the figures for use of the TV-linked games machine). For those with access to a PC, young people spend around half an hour per day using it. Yet in most countries boys especially who play computer games are spending at least one hour per day in this way (thus approaching the amount of time they spend on television). There is a tendency, despite some inconsistencies, for older children to spend more time with the PC (not for games) while younger children spend more time playing games. In several countries, the 'all' figures for time spent using the PC (not for games) show social grade inequalities (e.g. Finland, Italy, Germany, Switzerland, UK) but these all but disappear when we consider users only (Finland is an exception here). For game playing, there are no social grade differences in evidence.

Internet

The Internet occupies a growing amount of young people's leisure time in Europe. Considering only those who do use the Internet, figures range from around 10 minutes per day (e.g. Finland, Italy, UK) up to over half an hour

(Israel), thus approaching the amount of time spent reading books. It is not clear that countries with a high proportion of English language speakers make the most use of the Internet (and indeed the relatively low use of the Internet by UK young people confounds such a hypothesis). While generally more used by boys, as with other computer-based media, there are no consistent trends in age or social grade for Internet users.

Telephone

With the exception of Israel, use of the telephone occupies relatively few minutes per day, yet it is widespread, with all those in the countries who included these questions making use of the telephone, for perhaps quarter of an hour per day. The telephone is more used by girls than boys and by teenagers than children.

Books

Books represent another girls' medium, occupying in general between half an hour and one hour per day of those who read at all but clearly more of girls' time than boys'. Unlike most other media, time spent with books shows a consistent decline with age when considering each age group overall ('all' figures) although among those who read, the time spent does not decline. In several countries (e.g. Finland, Germany, Sweden, Switzerland, UK) reading is more common in the higher social grades, although again the amount of time spent by readers varies rather less.

Conclusions

Despite all the hype – both optimistic and pessimistic – about the social and psychological impact of the new media, detailed empirical research shows that the context within which the new media technologies are finding a place – more so in some countries than others – is a complex one. The place of media in everyday life depends not only on the technological characteristics of different media but also on the social, economic and cultural processes of diffusion and appropriation, so that different factors make a difference for different media, resulting in a complex pattern of opportunities and inequalities in access and use. While we have here considered both national and demographic factors, others concerning public policy and market strategy for different media are also important. Certainly no simple claims can be made about old versus new, or print versus screen media, for example. Thus some countries are relatively high for both print and audiovisual media (e.g. Finland) while others are relatively low for both (e.g. Germany). On the other hand, British children, for example, stand out as being heavy screen media owners and users and low book owners and readers, supporting public concerns about the displacement of reading by television.

Generally speaking, audiovisual screen media (television, video) are now at saturation point for European households, so there is little national variation in access (although the proliferation of multiple sets does vary cross-nationally, depending on cultural values as these apply both to screen media and to the communal or individual nature of family life). As information and communication technologies are only now diffusing through Europe, at different rates depending on national policy and market conditions as well as on national culture, there are considerable national as well as demographic variations in the domestic access that children and young people have to the personal computer, the multimedia computer and the Internet.

Furthermore, patterns of household access to media differ from those of personal ownership by children and young people, indicating different determinants for household and individual ownership of media. Thus, countries vary in how they balance common against individual ownership of media. For most media, household access varies little according to the age or gender of the child, but is generally associated with social grade. This association is generally positive (e.g. computers, Internet, video) but occasionally negative (e.g. TV-linked games machine). By contrast, personal ownership of media depends primarily on the child's age and/or gender (e.g. television, computer).

Finally, clearly there can be no direct mapping of access – particularly at the level of the household – on to children's time use. However, some associations do emerge. For example, higher television viewing figures may be seen to reflect higher figures for personal ownership of television sets. Alternatively, both together may be taken as indicative of greater or lesser stress placed on television as a leisure activity (compare, for example, Denmark to Switzerland). The exceptions are nonetheless important: for example, while Germany and Israel were highest for multi-channel bedrooms, they are among the lowest for television viewing, indicating the importance of cultural factors (including those concerning rival leisure activities) which mediate between media provision and media use.

In conclusion, certain cultural and household factors determine which media children and young people have access to at home, yet other factors determine which ones they have personal ownership of, and yet further factors affect the time they spend with these different media. For example, van der Voort et al. 1998) draw on a variety of contextualising factors (concerning both the media systems and other national characteristics) to understand relations among domestic media access, time use, and uses and gratifications for 'old' and 'new' media in the Netherlands and the United Kingdom. Johnsson-Smaragdi et al. (1998) develop the notion of patterns of time use in particular to construct a typology of old and new media users across three countries (Sweden, Germany and Flanders) differing in media access and cultural practices. Pasquier et al. (1998) focus on the specific context of the family, showing how differences in patterns of authority and regulation within the home have consequences for media use by children and young people (here, in France, Flanders, Italy and Sweden). Despite the importance of these and other contextualising factors in understanding patterns of media ownership and time use, certain generalities can also be identified. Suess et al. (1998) show how common developmental trajectories hold, with some variations, across countries which differ considerably in media diffusion (Spain, Switzerland and Finland). And Lemish et al. (1998) draw on qualitative material from the project to trace how globalized media are appropriated by children and young people in a variety of local contexts.

While the ongoing task of the project is to identify and separate out these factors, in this article we have documented the key national and demographic variations in household access, personal ownership, and time use for both older and newer forms of media. We hope that these data will inform both further research and policy formulation in the area of children, young people and the changing media environment.

Notes

1. The authors would like to acknowledge the contribution of our colleagues in the European research network (see Appendix at the end) towards the preparation of this article.
2. While Israel is not part of Europe, it was included to strengthen the representation of Mediterranean countries (it is linked to the European Commission for scientific purposes).
3. All teams conducted the substantial core of the research design, with additions according to national priorities, media provision and pragmatic considerations. Only equivalent data are compared directly.
4. The distinction between old and new forms of media is not entirely satisfactory, but it is intended to stress the time-scale of cultural appropriation of a medium rather than technological innovation *per se*. It contrasts the most recently introduced domestic communication technologies – those of public and policy concern, for which new domestic meanings and practices are now developing – with the more familiar technologies on which research has concentrated to date (see Livingstone, in press).
5. In each country, a sampling frame was constructed which reflected the main dimensions of regional and socioeconomic variation within the country in order to maximise representativeness of the samples. In general, in home interviews were sampled according to characteristics of households, while school interviews were sampled according to characteristics of the school.
6. Further details regarding the survey (measures of media ownership, access, time use, etc.) are available from the authors on request.
7. In home interviews were conducted using individual face-to-face interviews, with the interviewer recording verbal responses on a precoded form. School interviews were conducted in the classroom, with one of the researchers personally administering self-completion questionnaires to the group, answering queries, and checking comprehension of the task.
8. Note that some caution is required in interpreting the tables, given inevitable variations in question wording following translation, as well as in base numbers. There are also some national differences for measurement of age bands and socioeconomic status (SES). The tables are based on respondents in four age bands, and so 'all' figures do not represent the entire range 6-17 years.

9. The survey question actually asked about 'Internet link or modem'; it remains possible that respondents may have a modem without access to the Internet.
10. We should note that the Israeli sample, being composed of Jewish citizens only, is biased towards the better off.
11. We note that figures for domestic Internet access can be misleading when comparing young people's access across Europe. For example, in Finland young people are more likely to have access to, and use, the Internet at school, in libraries, or at friends' houses, than they are at home.
12. The measurement of time use is difficult, and has been attempted by academic and industry researchers in a wide variety of ways. In the survey, we asked first, how many days per week they do X, with response options (and coding) as follows: 6 or 7 days (6.5), 4 or 5 days (4.5), 2 or 3 days (2.5), Once a week (1.0), Once a month (0.25), Less than once a month (0.1). Second, we asked, on a day when they do X, about how long altogether do they usually spend on X, with response options (and coding) as follows: just a few minutes (0.1), About half an hour (0.5), 1 hour (1), 2 hours (2), 3 hours (3), 4 hours (4), 5 hours (5), 6 hours or more (6). Average minutes per day were then computed by multiplying days (divided by 7) by hours (divided by 60). In most countries, for television viewing only, weekends (or, Saturdays and Sundays) and weekdays were asked about separately.
13. In other words, the 'all' figures in Tables 4-6 describe the demographic category, including non-users of the medium. The 'users only' figures refer only to those who ever use the medium, and thus base sizes for some media (especially the Internet) are relatively small. Note that most countries did not ask 6-7-year-olds questions regarding time use, so comparisons for this age group are not included.
14. Because qualitative work had shown that respondents tended to think in terms of 'playing computer games' rather than using a particular type of machine, we measured time use for playing computer/video games (on any machine, including TV-linked games machines and/or personal computer) separately from the use of the personal computer (not for games).

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Table 1. **Percentage having television, video and cable/satellite (i) at home and (ii) in own room, by gender, age and socio-economic status**

	TELEVISION									VIDEO									CABLE/SATELLITE								
	Gender		Age				S E S			Gender		Age				S E S			Gender		Age				S E S		
	M	F	6-7	9-10	12-13	15-16	H	M	L	M	F	6-7	9-10	12-13	15-16	H	M	L	M	F	6-7	9-10	12-13	15-16	H	M	L
DENMARK																											
Home	98	98	100	98	98	98	99	99	97	92	92	91	92	91	95	92	93	89	58	48	52	50	55	56	52	55	50
Bedroom	64	56	32	58	72	84	58	62	59	32	27	12	28	32	50	30	29	31	27	16	10	19	28	31	22	21	20
FINLAND																											
Home	96	94	97	92	94	95	95	95	94	91	90	92	92	85	92	90	92	89	38	31	40	29	32	38	37	36	30
Bedroom	45	31	21	30	42	59	31	43	43	17	12	6	14	17	22	12	15	18	11	6	2	6	8	18	9	9	7
FLANDERS																											
Home	93	96	92	91	97	97	94	94	97	88	89	89	84	88	92	88	88	91	–	–	–	–	–	–	–	–	–
Bedroom	33	19	6	14	30	41	29	22	28	16	8	5	9	11	19	14	13	7	–	–	–	–	–	–	–	–	–
FRANCE																											
Home	98	99	99	99	98	100	98	99	89	93	91	91	92	92	91	91	93	90	25	22	26	26	24	19	23	23	23
Bedroom	32	24	16	25	30	40	16	31	31	11	6	4	8	14	9	8	8	10	3	3	3	2	3	3	2	3	3
GERMANY																											
Home	98	99	98	98	100	99	100	99	96	86	87	87	84	88	88	91	90	80	82	83	74	83	84	87	86	86	78
Bedroom	44	38	17	29	48	64	39	47	38	13	9	6	6	10	22	12	9	9	30	25	6	19	33	46	24	31	29
ISRAEL																											
Home	96	94	96	92	94	97	96	94	96	85	82	85	78	83	86	88	82	83	75	71	70	63	77	78	71	78	63
Bedroom	44	34	31	41	44	40	36	41	38	19	11	13	22	17	10	12	15	18	32	26	19	23	38	33	30	30	27
ITALY																											
Home	95	96	–	–	95	95	96	94	97	79	81	–	–	81	79	84	81	73	24	18	–	–	22	19	25	21	14
Bedroom	59	48	–	–	52	54	44	52	66	22	15	–	–	19	17	17	17	17	7	3	–	–	6	4	4	5	4
NETHERLAND																											
Home	98	99	99	97	100	97	98	99	98	92	92	95	92	91	90	89	93	93	–	–	–	–	–	–	–	–	–
Bedroom	31	28	12	20	39	48	22	25	38	5	4	2	2	5	8	5	2	6	–	–	–	–	–	–	–	–	–
SPAIN																											
Home	95	96	97	92	96	98	–	–	–	72	75	77	53	75	85	–	–	–	21	21	13	23	25	21	–	–	–
Bedroom	35	27	21	27	37	32	–	–	–	12	8	7	11	9	10	–	–	–	4	3	3	2	3	5	–	–	–
SWEDEN																											
Home	96	98	100	96	94	98	97	97	96	92	92	97	91	92	93	94	94	92	67	62	63	50	64	76	70	70	63
Bedroom	56	41	25	37	51	64	46	44	58	26	16	8	11	19	35	19	18	28	24	17	8	9	22	33	22	18	21
SWITZERLAND																											
Home	91	91	94	85	92	96	90	92	91	73	72	79	59	74	83	79	72	71	59	47	78	45	48	62	57	52	49
Bedroom	23	15	16	11	15	31	14	16	27	10	8	7	6	9	13	7	9	10	12	6	4	5	6	17	7	8	14
U.K.																											
Home	95	95	85	99	99	97	93	97	95	86	85	70	90	91	88	89	90	82	38	34	31	37	35	40	30	38	36
Bedroom	70	57	50	57	69	75	45	61	71	25	18	11	18	24	32	10	19	26	5	5	5	2	5	8	5	3	6

51

51

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Table 2. **Percentage having computer without CD-ROM, computer with CD-ROM and computer with modem (i) at home and (ii) in own room, by gender, age and socio-economic status**

	COMPUTER WITHOUT CD-ROM									COMPUTER WITH CD-ROM									INTERNET LINK/MODEM								
	Gender		Age				S E S			Gender		Age				S.E.S			Gender		Age				S E S		
	M	F	6-7	9-10	12-13	15-16	H	M	L	M	F	6-7	9-10	12-13	15-16	H	M	L	M	F	6-7	9-10	12-13	15-16	H	M	L
DENMARK																											
Home	77	69	70	68	76	80	78	68	62	59	46	33	56	61	62	56	46	47	29	21	20	27	27	26	29	17	21
Bedroom	30	16	9	25	27	32	23	22	22	23	8	3	17	19	26	15	16	14	7	2	1	5	5	7	5	3	5
FINLAND																											
Home	36	33	35	33	32	37	38	31	29	52	38	33	47	53	47	44	46	45	32	19	19	24	30	30	38	20	16
Bedroom	17	6	7	13	12	12	11	10	11	23	5	5	14	18	19	19	14	8	11	2	2	5	8	11	10	5	4
FLANDERS																											
Home	64	57	53	47	66	68	60	61	58	51	43	34	26	63	44	46	49	46	34	29	20	16	49	36	29	35	31
Bedroom	18	14	7	10	15	26	20	13	15	13	5	2	3	12	16	12	7	8	6	1	1	1	4	6	4	3	3
FRANCE*																											
Home	52	51	50	49	58	46	70	48	44	26	18	20	11	31	21	43	21	10	10	5	7	4	12	5	13	7	3
Bedroom	20	16	17	23	17	16	14	19	21	5	3	3	1	8	3	5	5	2	3	1	1	1	4	1	2	2	1
GERMANY																											
Home	18	12	12	14	16	19	23	12	14	44	33	25	34	44	50	58	36	27	10	8	8	8	10	9	17	5	7
Bedroom	7	5	3	6	7	7	8	3	11	19	7	1	6	18	26	17	13	9	2	1	0	0	1	3	2	1	0
ISRAEL																											
Home	30	26	25	36	27	26	25	28	31	63	46	49	53	57	56	68	57	39	40	24	24	31	34	36	46	33	17
Bedroom	15	8	10	15	12	9	6	10	17	38	16	21	28	32	26	25	29	23	25	6	11	16	18	17	16	16	13
ITALY																											
Home	34	29	–	–	29	33	36	32	24	45	28	–	–	37	34	49	36	22	14	10	–	–	11	12	15	11	8
Bedroom	21	14	–	–	17	18	15	18	19	31	14	–	–	23	20	26	23	15	7	4	–	–	5	6	7	5	3
NETHERLAND																											
Home	83	85	77	86	84	90	92	88	77	48	43	39	47	47	48	53	48	39	19	17	18	18	15	20	28	22	9
Bedroom	14	7	5	8	14	16	13	8	12	4	2	1	2	3	7	5	2	4	2	0	1	1	0	3	2	0	1
SPAIN																											
Home	16	16	19	12	15	18	–	–	–	39	38	29	31	41	51	–	–	–	10	8	3	8	11	11	–	–	–
Bedroom	6	6	5	6	5	7	–	–	–	15	11	3	10	13	22	–	–	–	2	2	0	1	4	3	–	–	–
SWEDEN*																											
Home	66	58	59	50	66	69	71	71	55	52	42	27	40	52	55	55	55	40	31	28	18	21	33	38	42	42	22
Bedroom	29	12	8	12	23	30	22	19	20	22	7	2	8	16	23	15	15	14	11	4	1	3	8	13	9	7	6
SWITZERLAND																											
Home	27	27	0	28	31	32	41	28	16	44	40	0	40	48	52	76	46	15	20	14	3	18	18	18	36	16	6
Bedroom	9	9	0	9	7	13	12	9	4	15	7	0	10	11	15	17	11	6	5	1	0	4	2	5	6	3	2
U.K.																											
Home	23	26	18	27	21	31	37	26	19	26	25	18	27	28	27	47	33	15	8	5	4	7	8	7	17	9	2
Bedroom	13	7	7	11	8	14	8	8	11	6	2	3	2	6	4	7	3	3	2	0	1	1	1	1	1	2	1

* NB. For Column 1 of this chart it should be noted that France and Sweden asked about 'PC/Computer' rather than 'PC computer (not able to take CD-ROM)'.

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Table 3. Percentage having books, telephone, and TV linked games machine (i) at home and (ii) in own room, by gender, age and socio-economic status

	BOOKS									TELEPHONE									GAMES CONSOLE								
	Gender		Age				S.E.S			Gender		Age				S E S			Gender		Age				S E S		
	M	F	6-7	9-10	12-13	15-16	H	M	L	M	F	6-7	9-10	12-13	15-16	H	M	L	M	F	6-7	9-10	12-13	15-16	H	M	L
DENMARK																											
Home	94	97	99	92	96	94	96	96	91	95	96	100	91	93	96	96	96	92	49	31	39	49	38	33	40	36	54
Bedroom	82	86	83	86	83	85	84	79	69	15	18	1	11	22	35	17	16	17	33	14	17	32	24	19	23	20	34
FINLAND																											
Home	94	96	98	94	92	96	96	96	93	94	97	97	96	93	96	98	96	93	50	36	36	50	47	38	44	42	43
Bedroom	82	91	83	86	88	90	92	85	85	15	18	4	10	24	30	15	16	20	28	12	12	25	22	21	13	25	26
FLANDERS																											
Home	93	98	95	96	99	93	94	97	96	86	91	85	86	92	89	86	90	91	61	52	41	44	69	65	55	60	54
Bedroom	77	90	86	81	89	73	83	87	77	11	9	3	5	10	18	11	8	11	30	14	11	18	22	30	23	20	23
FRANCE																											
Home	98	99	99	100	98	98	100	99	98	97	97	97	96	98	97	100	97	96	66	48	48	58	65	59	45	61	61
Bedroom	91	96	93	95	94	92	96	95	90	9	6	6	4	11	9	9	7	7	34	16	14	26	35	25	16	26	28
GERMANY																											
Home	95	95	96	93	95	96	99	97	92	89	88	88	85	90	90	93	88	86	37	25	17	35	39	32	32	31	31
Bedroom	–	–	–	–	–	–	–	–	–	5	4	2	3	6	6	9	4	1	25	13	10	21	24	20	19	19	23
ISRAEL																											
Home	87	92	93	85	90	89	92	88	80	93	94	95	85	94	98	96	93	94	46	34	37	41	42	39	40	41	38
Bedroom	72	78	76	79	74	73	81	74	72	40	40	23	35	46	55	44	41	36	26	13	15	23	21	18	15	19	21
ITALY																											
Home	90	92	–	–	90	92	96	93	83	93	92	–	–	93	92	97	94	87	55	39	–	–	53	40	46	43	53
Bedroom	69	75	–	–	74	71	80	72	68	39	37	–	–	35	41	39	40	34	39	20	–	–	34	24	28	28	33
NETHERLAND																											
Home	100	99	100	100	100	99	100	100	99	99	99	99	99	99	100	98	99	99	56	39	36	53	58	42	42	41	55
Bedroom	94	96	96	98	96	90	96	97	92	4	4	3	2	4	6	7	3	3	25	9	9	15	23	21	12	13	23
SPAIN																											
Home	93	94	95	86	96	97	–	–	–	86	85	87	75	87	92	–	–	–	62	45	40	46	62	60	–	–	–
Bedroom	85	90	89	82	89	91	–	–	–	11	11	5	9	13	14	–	–	–	45	23	21	29	42	37	–	–	–
SWEDEN																											
Home	92	98	100	96	93	95	98	98	92	95	97	99	95	95	96	97	97	95	70	56	53	64	69	61	63	63	70
Bedroom	84	96	94	92	89	87	94	89	85	46	49	17	28	58	66	52	44	45	45	21	13	32	41	34	31	31	40
SWITZERLAND																											
Home	92	94	99	90	95	94	98	94	87	91	89	92	87	90	94	93	91	88	50	31	30	39	45	39	38	40	42
Bedroom	84	87	92	82	88	85	95	88	75	6	6	1	4	4	10	9	5	5	25	10	10	17	18	19	14	17	20
U.K.																											
Home	82	83	86	82	84	78	97	88	76	81	83	66	90	88	82	91	89	76	65	44	43	56	64	54	40	54	60
Bedroom	60	65	68	63	64	57	77	67	56	5	5	4	2	6	8	3	6	6	47	20	24	32	42	36	18	31	41

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Table 4. Average number of minutes per day spent with TV, video, and TV linked games machine, for users only and all, by gender, age and socio-economic status (aged 9+ only)

	TELEVISION								VIDEO								GAMES CONSOLE							
	Gender		Age			S E S			Gender		Age			S E S			Gender		Age			S E S		
	M	F	9-10	12-13	15-16	H	M	L	M	F	9-10	12-13	15-16	H	M	L	M	F	9-10	12-13	15-16	H	M	L
DENMARK																								
Users only	163	150	143	158	168	152	159	161	53	46	51	48	49	44	50	66	69	25	55	49	35	43	54	52
All	160	147	139	156	166	149	156	156	49	40	45	43	45	40	46	55	41	12	35	25	15	23	27	29
FINLAND																								
Users only	140	146	117	156	155	136	158	137	45	31	47	40	27	40	36	39	31	9	27	22	27	24	17	26
All	138	145	115	156	154	133	157	137	42	30	43	38	26	36	35	36	22	4	17	15	7	13	11	17
FLANDERS																								
Users only	112	100	95	105	115	102	110	111	20	18	14	21	20	17	22	18	19	10	11	19	14	18	16	6
All	112	100	95	103	115	102	109	111	19	16	13	19	19	15	21	17	11	4	5	10	7	9	9	3
FRANCE																								
Users only	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
All	97	86	74	91	103	72	93	102	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
GERMANY																								
Users only	107	100	88	105	117	98	103	121	22	15	18	18	20	18	18	22	–	–	–	–	–	–	–	–
All	105	96	87	103	112	96	102	115	19	12	15	17	19	16	15	18								
ISRAEL																								
Users only	108	117	109	129	99	98	119	113	62	45	67	54	40	46	53	57	41	28	49	40	14	18	42	31
All	100	111	96	124	96	94	110	108	51	38	55	48	33	37	45	49	41	28	49	40	14	18	42	31
ITALY																								
Users only	–	–	–	–	–	–	–	–	49	53	–	52	50	49	50	57	44	22	–	38	26	32	35	31
All	–	–	–	–	–	–	–	–	45	49	–	48	46	46	45	53	36	14	–	30	18	25	23	23
NETHERLAND																								
Users only	125	128	111	124	134	107	121	140	97	94	80	94	111	99	94	95	16	6	11	13	13	12	11	13
All	111	113	100	122	114	92	109	125	18	15	15	18	16	15	16	17	11	3	6	8	6	6	6	8
SPAIN																								
Users only	137	134	129	134	143	–	–	–	33	29	37	31	26	–	–	–	43	18	49	34	19	–	–	–
All	137	134	129	134	143	–	–	–	30	28	34	29	24	–	–	–	26	7	20	19	9	–	–	–
SWEDEN																								
Users only	139	132	112	138	143	130	136	141	55	34	40	45	46	41	45	50	37	14	38	26	26	28	25	29
All	142	133	114	141	145	132	139	143	54	33	38	44	45	39	44	49	24	6	20	16	13	15	14	17
SWITZERLAND																								
Users only	103	86	72	92	117	84	90	110	38	26	35	31	29	29	28	43	77	42	71	56	60	55	60	65
All	99	84	68	90	116	79	88	108	32	22	30	26	24	25	24	35	50	17	37	32	27	24	31	37
U.K.																								
Users only	164	155	142	164	171	137	155	170	40	38	43	39	36	28	39	44	42	19	30	32	36	19	35	36
All	164	155	142	164	171	137	155	170	32	29	34	31	28	24	31	33	29	9	18	21	20	10	20	23

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Table 5. **Average number of minutes per day spent with PC (not for games), computer/video games and Internet, by gender, age and socio-economic status (aged 9+ only)**

	PC (NOT FOR GAMES)								COMPUTER/VIDEO GAMES								INTERNET							
	Gender		Age			S E S			Gender		Age			S E S			Gender		Age			S E S		
	M	F	9-10	12-13	15-16	H	M	L	M	F	9-10	12-13	15-16	H	M	L	M	F	9-10	12-13	15-16	H	M	L
DENMARK																								
Users only	34	17	18	24	32	26	27	21	87	27	65	65	47	57	58	62	21	10	18	15	16	15	15	17
All	25	11	9	18	25	19	17	12	78	18	50	52	34	45	43	47	15	5	6	10	13	9	9	10
FINLAND																								
Users only	24	12	19	16	19	24	17	12	73	19	57	46	41	53	48	44	11	7	9	7	12	12	7	10
All	23	11	18	15	18	23	16	11	67	15	50	40	31	46	40	36	7	4	3	6	10	7	4	4
FLANDERS																								
Users only	16	12	5	4	19	14	15	13	27	12	11	21	24	21	17	22	9	6	4	5	11	6	9	9
All	–	–	–	–	–	–	–	–	18	7	7	13	15	13	11	12	–	–	–	–	–	–	–	–
FRANCE																								
Users only	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
All	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	17	15	20	18	14	19	18	12
GERMANY																								
Users only	21	18	11	20	22	18	14	17	50	18	31	36	46	42	36	41	8	5	5	5	9	5	13	6
All	9	6	3	10	14	9	4	6	36	9	20	27	34	30	21	24	1	0	0	1	3	1	1	1
ISRAEL																								
Users only	48	31	30	48	41	28	46	35	90	39	73	74	46	53	76	51	43	18	53	30	32	39	37	21
All	30	16	18	28	21	16	27	18	74	24	58	59	27	35	59	33	32	12	28	23	21	27	24	19
ITALY																								
Users only	50	29	–	44	34	42	37	36	63	27	–	51	39	46	48	42	9	10	–	11	9	6	12	3
All	29	11	–	23	15	25	18	14	54	18	–	42	27	35	34	32	4	3	–	4	3	3	4	0
NETHERLAND																								
Users only	21	14	12	18	21	16	16	20	38	17	23	30	30	28	27	27	4	3	4	4	3	6	2	4
All	16	11	8	14	18	14	13	13	36	14	22	28	24	24	25	25	1	0	0	1	1	2	0	1
SPAIN																								
Users only	43	26	28	30	42	–	–	–	49	22	43	36	34	–	–	–	19	15	37	9	13	–	–	–
All	26	15	15	17	29	–	–	–	41	13	32	27	23	–	–	–	7	4	8	4	5	–	–	–
SWEDEN																								
Users only	48	22	23	32	41	33	33	40	66	19	44	49	43	45	48	44	24	13	11	19	20	17	12	25
All	40	17	17	26	35	28	26	32	62	15	39	41	35	38	39	37	–	–	–	–	–	–	–	–
SWITZERLAND																								
Users only	27	14	18	19	23	19	24	12	48	20	39	31	36	36	36	32	9	8	0	10	8	15	8	3
All	18	8	7	12	18	15	15	5	40	13	26	25	26	29	27	21	3	1	0	3	3	5	2	0
U.K.																								
Users only	36	24	21	26	43	26	36	30	58	29	43	43	56	33	55	48	10	10	22	11	6	10	17	6
All	15	8	7	10	18	15	16	8	46	15	29	33	29	22	34	32	3	2	2	3	2	3	4	1

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Table 6. **Average number of minutes per day spent with books, telephone and music, by gender, age and socio-economic status (aged 9+ only)**

	BOOKS								TELEPHONE								MUSIC							
	Gender		Age			SES			Gender		Age			SES			Gender		Age			SES		
	M	F	9-10	12-13	15-16	H	M	L	M	F	9-10	12-13	15-16	H	M	L	M	F	9-10	12-13	15-16	H	M	L
DENMARK																								
Users only	19	23	25	21	18	20	21	23	9	17	7	13	21	14	13	18	73	99	57	88	116	87	92	75
All	13	20	20	17	14	17	16	18	9	17	7	13	20	13	12	17	69	97	53	85	114	84	89	69
FINLAND																								
Users only	29	49	50	41	30	47	35	37	13	29	17	21	25	22	20	19	63	96	51	82	107	72	73	99
All	22	47	46	36	24	43	29	33	13	29	17	21	24	22	20	19	58	93	47	79	102	65	71	97
FLANDERS																								
Users only	15	21	16	23	15	13	25	20	8	15	3	13	16	12	14	10	48	52	29	44	68	50	43	63
All	10	18	16	21	9	10	21	16	8	14	3	13	15	11	13	9	47	50	28	43	67	49	42	61
FRANCE																								
Users only	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
All	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
GERMANY																								
Users only	15	24	17	23	17	21	14	13	–	–	–	–	–	–	–	–	52	59	38	52	73	59	45	66
All	11	20	15	20	14	18	11	9	–	–	–	–	–	–	–	–	47	52	35	49	70	55	41	53
ISRAEL																								
Users only	29	41	38	39	32	35	36	37	33	59	19	43	73	64	46	36	87	111	49	91	138	127	81	123
All	20	32	31	28	20	24	27	25	32	59	19	42	72	63	45	35	83	108	45	89	135	120	78	120
ITALY																								
Users only	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
All	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
NETHERLAND																								
Users only	20	29	27	25	23	27	26	23	4	8	3	5	10	7	7	4	41	44	24	40	62	42	43	43
All	18	28	26	23	20	26	24	20	4	7	3	5	10	7	7	4	40	43	23	40	62	41	42	42
SPAIN																								
Users only	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
All	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
SWEDEN																								
Users only	13	28	31	21	18	22	25	17	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
All	9	26	29	18	13	19	20	13	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
SWITZERLAND																								
Users only	23	37	31	35	25	40	29	28	–	–	–	–	–	–	–	–	88	108	73	80	141	110	94	106
All	19	35	28	33	21	36	26	25	–	–	–	–	–	–	–	–	85	105	67	79	140	107	90	101
U.K.																								
Users only	29	28	29	32	25	30	32	26	–	–	–	–	–	–	–	–	71	90	42	70	121	77	77	83
All	13	18	18	17	12	21	18	12	–	–	–	–	–	–	–	–	61	84	35	63	117	69	70	74

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Appendix: The European comparative project

Directed by the British Team, the European comparative project, *Children, Young People and the Changing Media Environment,* has been supported financially by the Broadcasting Standards Commission (UK), the Youth for Europe Programme (EC-DGXXII), and the European Science Foundation. Each national team obtained national funding from a variety of academic and industry sources (see below).

Denmark
Institution: Centre for Youth Media Studies, University of Copenhagen
Team: Dr Kirsten Drotner and Dr Gitte Stald
Funding: Danish Telecom (Tele Danmark) and The Danish Ministry of Culture

Finland
Institution: Universities of Jyväskylä and Tampere
Team: Dr Annikka Suoninen, Dr Marja Saanilahti, Professor Taisto Hujanen, Riitta Koikkalainen, and others
Funding: The Academy of Finland, The National Children's Fund for Research and Development (ITLA), The Finnish Public Broadcasting Company (YLE), The University of Tampere (Department of Communication) and The University of Jyväskylä (Research Unit for Contemporary Culture)

Flanders/Belguim
Institution: Nijmegen University
Team: Dr Leen d'Haenens
Funding: The Department of Communication Studies, University of Ghent (Belgium), and The Department of Communication, University of Nijmegen (the Netherlands)

France
Institution: Centre Nationale de la Recherche Scientifique, Paris
Team: Dr Dominique Pasquier, Dr Josiane Jouet, Dr Eric Maigret, and others
Funding: France Télévision, Canal Plus, CNET, and Télérama

Germany
Institution: Hans-Bredow Institut für Medienforschung, University of Hamburg
Team: Dr Uwe Hasebrink and Dr Friedrich Krotz
Funding: Hamburgische Anstalt für neue Medien (HAM), Ministerium für Arbeit, Gesundheit und Soziales in Nordrhein-Westfalen, and Freiwillige Selbstkontrolle Fernsehen (FSF)

Israel
Institution: Hebrew University of Jerusalem and Tel Aviv University
Team: Professor Tamar Liebes and Dr Dafna Lemish
Funding: Yad Hanadiv Foundation, The Israeli Council for Cable Broadcasts and The NCJW Research Institute for Innovation in Education, School of Education at the Hebrew University of Jerusalem

Italy
Institution: Dipartimento di Sociologica e Ricerca Sociale, Universita Degle Studi di Trento
Team: Professor Renato Porro, Dr Barbara Ongari and Dr Pierangelo Peri
Funding: The University of Trento and RAI

Netherlands
Institution: The Leiden Centre for Child and Media Studies, Rijks Universiteit, Leiden
Team: Professor Tom van der Voort, Dr Johannes Beentjes, and others
Funding: The Dutch Ministry of Education, Culture, and Science and The Dutch Broadcasting Organisation (NOS)

Spain
Institution: Department of Journalism, University of the Basque Country
Team: Professor Carmelo Garitaonandia, Dr Patxi Juaristi and Dr Jose A. Oleaga
Funding: The University of the Basque Country and Euskal Irrati Telebista (The Basque Radio and Television)

Sweden
Institution: Unit for Media and Communication Studies, Lund University
Team: Dr Ulla Johnsson-Smaragdi, Ulrika Sjöberg, and others
Funding: HSFR (Humanistisk-samhällsvetenskapliga forskningsrådet)

Switzerland
Institution: University of Zürich
Team: Dr Daniel Suess and Professor Heinz Bonfadelli
Funding: Institute of Communication and Media Research IPMZ at the University of Zürich, Teacher Training Department SLA at the University of Berne, TA-Media AG, Zürich, Euro-Beratung Zürich and Intermundo Berne

United Kingdom
Institution: Media Research Group, London School of Economics and Political Science
Team: Dr Sonia Livingstone, Dr George Gaskell and Dr Moira Bovill
Funding: Conducted in association with the Broadcasting Standards Commission, the project was supported financially by the Advertising Association, the British Broadcasting Corporation, the Broadcasting Standards Commission, British Telecommunications plc, the Independent Television Association, the Independent Television Commission, the Leverhulme Trust, and Yorkshire/Tyne Tees Television

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Media Access and Media Use Among 12-year-olds in the World

Jo Groebel

The UNESCO global study on media violence[1] was conducted during 1996 and 1997 as a joint research project by the World Organization of the Scout Movement, that was responsible for the logistics and data collection, and Utrecht University, the Netherlands, where design and analysis were made under the scientific supervision of Professor Dr Jo Groebel. The main focus of the study is on the role of media violence for children, but there are also questions about, among other things, children's media access and media use. Included in the study were more than 5,000 12-year-old pupils, living in 23 countries all over the world: Angola, Argentina, Armenia, Brazil, Canada, Costa Rica, Croatia, Egypt, Fiji, Germany, India, Japan, Mauritius, the Netherlands, Peru, Philippines, Qatar, South Africa, Spain, Tadjikistan, Togo, Trinidad & Tobago, and Ukraine.

The 12-year-old school-children answered the same standardised 60-item questionnaire, which was translated into the different languages. In each country, the data were collected from boys and girls, in metropolitan and rural areas, from different types of schools, and in low- and high-aggression environments (i.e., war zones and high crime areas). The groups of children who could not be included in the study were those who did not attend any school[2] or who lived in extremely remote areas.

Here, some data from the study are published that deal with children's access to and use of media, as well as with their perceived role models.

Penetration of TV

Of the school areas in the sample, 97 per cent was reached by at least one TV channel. For most areas the average was four to nine channels (34%). 5 per cent received one, 3 per cent two, 9 per cent three channels, 11 per cent ten to twenty, and 18 per cent more than twenty channels. The percentages are minimum values, as 17 per cent of the children did not answer this question.

Access to different media

93 per cent of the children in the study had access to a TV-set, primarily at home (Figure 1). The range was from 99 per cent for Europe/Canada to 83 per cent for Africa, with Asia (92%) and Latin America (97%) in between (Figure 2). Actually, the distribution of TV in the study may be over-represented for some countries/continents, as we did not consider non-school groups and areas without electricity.

However, in the surveyed areas taken together, TV was the most spread medium among 12-year-old school-children. Even radio (91% in the total sample) and books (92% in the total sample) did not have the same distribution (Figure 1). Other media followed at some distance: newspapers/magazines 85 per cent in the total sample (not shown in the graphs); cassette recorder 75 per cent (not shown in the graphs); comics 66 per cent; video recorder 47 per cent (not shown in the graphs); video games (like "gameboy") 40 per cent (not shown in the graphs); personal computer 23 per cent; and an Internet connection 9 per cent.

The continental differences for many media were roughly the same as for TV (Figure 2). However, radio plays an important role in Africa – here the percentage was similar to Europe/Canada and Latin America (approx. 91%) and slightly higher than in Asia (88%).

Figure 3 shows the 12-year-old pupils' access to a personal computer in all the countries studied. Children's computer access was highest in Canada and Japan (more than half of the children). In Germany, the Netherlands, Qatar, Croatia, Argentina, Spain and Trinidad, between 40 and 20 per cent of the children said they had access to a computer. PC access was mentioned by less than 20 per cent of the children in the following countries: Brazil, Costa Rica, Peru, Ukraine, Egypt, South Africa, Tadjikistan, Armenia, Fiji, Mauritius, the Philippines, India, Angola and Togo.

Time spent on TV viewing and other activities

The children were able to report how much time they devote to various activities (Figure 4). In all countries taken together, the 12-year-olds spent an average of 3 hours daily in front of TV. That is at least 50 per cent more time than they spent on any of the other activities studied, including home work (2 hours), helping the family (about 1 ½ hours), playing outside (about 1 ½ hours; not shown in the graph), being with friends (about 1 ½ hours), reading (about 1 hour), listening to the radio (about 1 hour; not shown in the graph), listening to tapes/CDs (about 1 hour), and using the computer (about half an hour in cases where applicable). Thus, for 12-year-old school-children around the globe, watching TV is the most dominant leisure activity.

However, not all children watched TV 3 hours daily – Figure 5 shows that there are great individual variations as regards viewing time. More than half of all children said that they use TV 1 or 2 hours daily, less than 20 per cent 3 hours, while almost 25 per cent said that they watched television 4 to 10 hours daily.

Favourite programmes and perceived role models

The 12-year-olds' favourite programmes (TV/film/video) were crime or action stories, science fiction, and horror, respectively – programmes/films in these three categories were each mentioned by about or slightly more than 20 per cent of the children, or, taken together, by nearly two thirds of the 12-year-old pupils. After that music was pointed out, and then love stories, each genre preferred by between 10 and 15 per cent of the children in the study. Fewer (7%) said that news were their favourite programmes.

In the light of these and the above-mentioned facts, it is maybe not surprising that the kind of persons who were perceived as role models by the children often are related to the media. Most children (26%, more boys than girls) named an action hero as his/her role model, followed by pop stars/musicians (19%, more girls than boys). Other personalities were mentioned by fewer children: a religious leader (8%), a military leader (7%, more boys than girls), a philosopher/scientist in a broad sense (6%), a journalist (5%) and a politician (3%).

That action heroes and pop stars are the favourite role models among the 12-year-olds in the study is a global trend. However, as Figure 6 shows, there are some interesting differences between the continents. More African children mentioned pop stars/musicians (24%) than action heroes (18%) as models, while children living in other continents did the opposite. As well, the African children more often mentioned religious leaders (18%) and politicians (7%) than children in other continents. In Asia action heroes as role models were chosen by remarkably more children (34%) than in other parts of the world, whereas pop stars were not so emphasised by Asian children (12%). Military leaders also scored highest in Asia (10%, not shown in the graph). In Europe/Canada, military leaders (3%), religious leaders (2%) and politicians (1%) were less often referred to as role models than in other continents, and journalists more often (11%). The Latin American children's preferences corresponded more to the overall pattern.

Notes

1. The report *The UNESCO Global Study on Media Violence*, including some of the results and analyses, was presented by Professor Dr Jo Groebel to UNESCO on February, 19, 1998, and is also reproduced under this heading in Ulla Carlsson and Cecilia von Feilitzen (Eds.) (1998) *Children and Media Violence. Yearbook of the UNESCO International Clearinghouse on Children and Violence on the Screen*, Nordicom, Göteborg University, pp. 181-199. The full report of the study will be released in the autumn of 1999.
2. Statistics on primary and secondary school enrolment and on the share of primary school children reaching grade 5 in different countries are accounted for in the 1998 Yearbook of the UNESCO International Clearinghouse on Children and Violence on the Screen (see note 1), pp. 294-298.

Figure 1. **12-year-old pupils' access to media in 23 countries, totally (1996-97)**

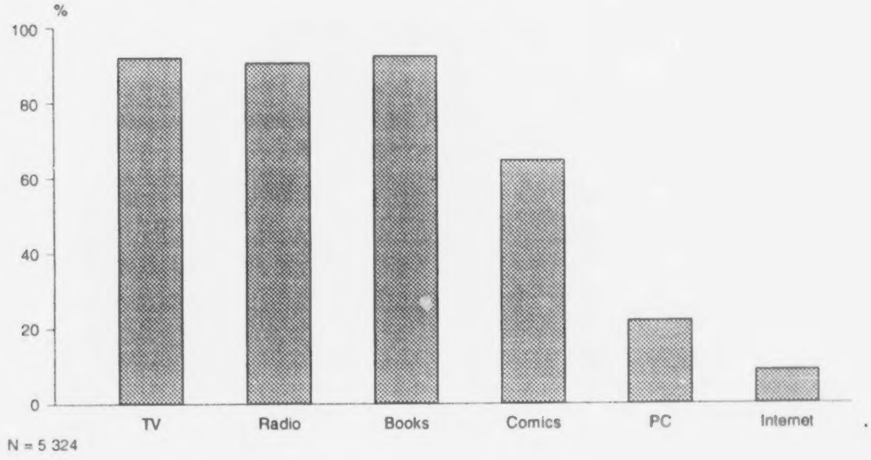


Figure 2. **12-year-old pupils' access to media in 23 countries, by continent (1996-97)**

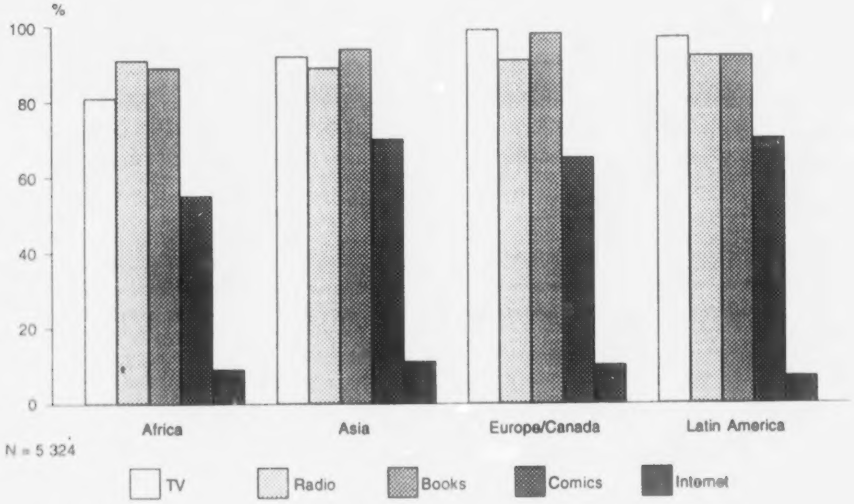


Figure 3. 12-year-old pupils' access to a personal computer in 23 countries, by country (1996-97)

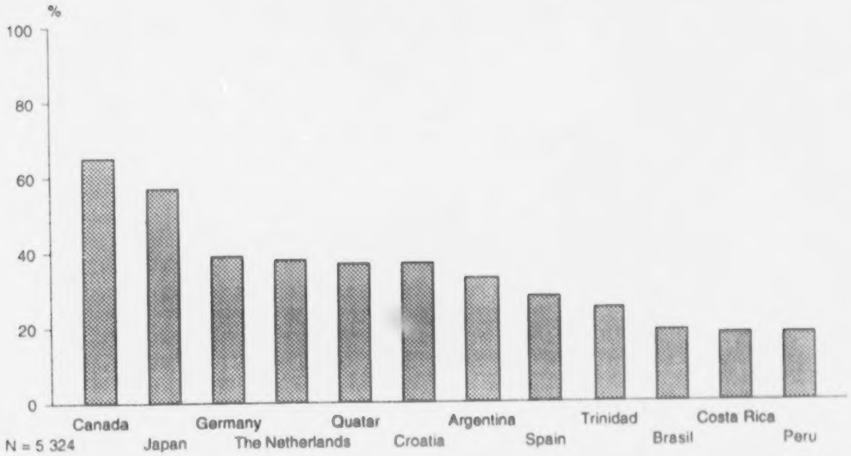


Figure 3. (continued)

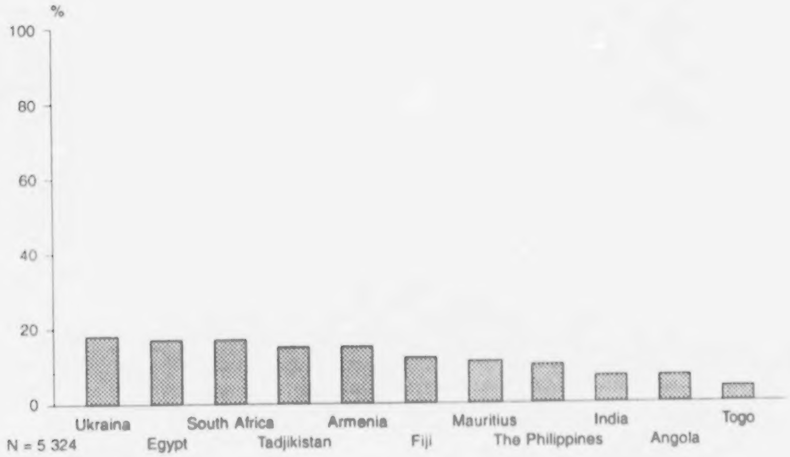


Figure 4. 12-year-old pupils' average daily time spent on TV viewing and other activities in 23 countries, totally (1996-97)

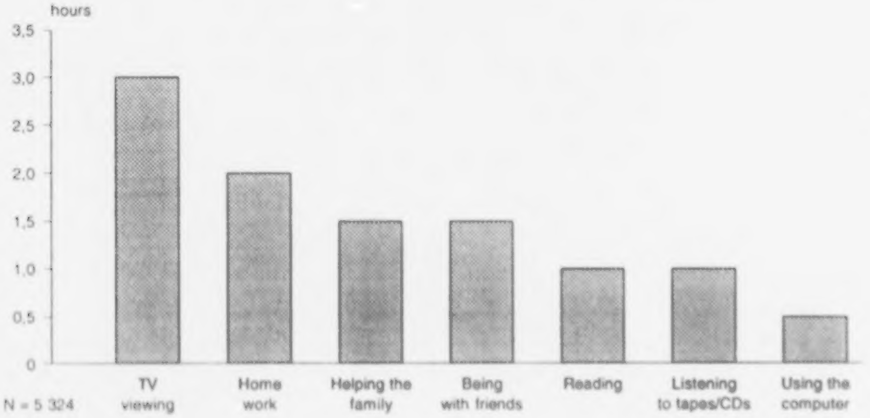


Figure 5. Distribution of 12-year-old pupils' daily TV viewing time in 23 countries, totally (1996-97)

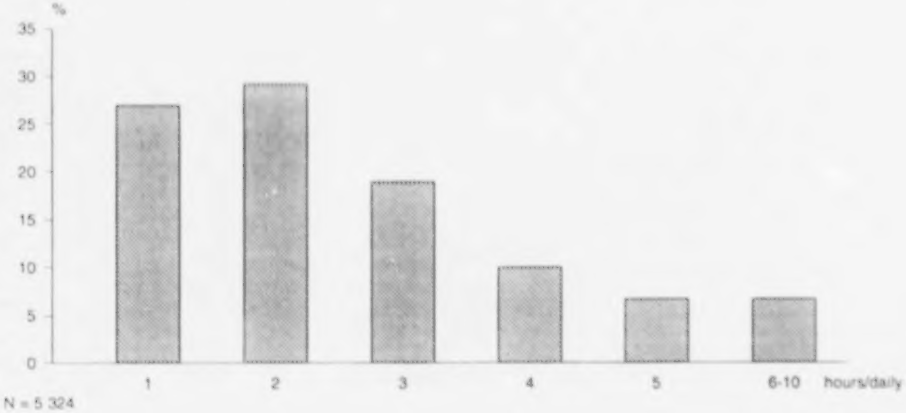
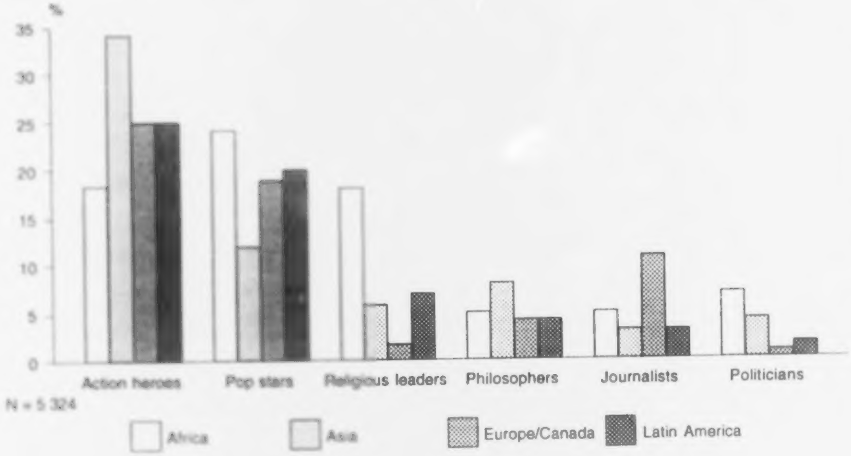


Figure 6. **12-year-old pupils' perceived role models in 23 countries, by continent (1996-97)**



Children's Amount of TV Viewing

Statistics from Ten Countries

Compiled by Cecilia von Feilitzen

International research projects on children's media use, such as the two presented on the preceding pages, are extremely rare. In the Clearinghouse Yearbook 1998, glimpses of children's media situation were presented by researchers in other areas and individual countries in the world. As one goal of the Clearinghouse is to give a diverse picture of children's media use from a greater spectrum of countries, we have, besides contacting academic researchers, turned to audience research that is done within or at the request of the media themselves in a large number of countries. However, if continuous ratings of TV viewing, radio listening, etc., do exist, this mostly applies to countries or urban areas where the media are wide-spread, which is why such knowledge is skewed from a global point of view. Since findings are often confidential, i.e., intended solely for the media's own use, the obtainable information is also very meagre.

The tables in this section are examples of information that is possible to obtain. They present data on the amount of children's TV viewing during an average day in ten countries in the world. The figures are delivered by Eurodata TV[1] in co-operation with private national institutes for audience ratings.

It is important to note that these figures are *not* comparable between countries. Age groups used for the children differ, as do in most cases time periods and geographical areas studied (bigger cities vs. the whole country). This also means that the figures for several countries show nothing about, for example, children in large rural areas and smaller cities, and homeless children. Moreover, the data are generated by people meter systems placed in panels of TV households, and the panels in the selected countries differ greatly with respect to size. Since people meter panels are not randomly sampled but composed of quotas of the population according to a limited number of variables, it is quite likely that the panels in question differ between countries also as regards composition of characteristics. However, such methodological information is difficult to obtain due to the confidential character of this kind of audience research. Also important to keep in mind is that quota sampling does not, as random sampling, guarantee representative figures for the respective areas studied.

The term "reach" indicates the percentage of children in the panels who watched TV during an average day. Average "viewing time" during a day is, according to Eurodata TV, calculated for all children in the panels (not only for the children who watched during the day).

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[1] *Eurodata TV* is an international data bank for TV programme logs and ratings, based on the partnership with national institutes operating people meter systems in the world. Eurodata TV was created in the early 1990's by *Mediametrie*, which is the operating company of the people meter in France. In early 1999, *Eurodata TV* data bank included 400 channels in 48 countries and it is regularly spreading to all the countries operating a people meter system. In each country, the information comes directly from the national TV research institute which works with the main actors of the television industry. Website: http://www.eurodatatv.com

Argentina

TV access at home in the total population (children and adults)

99.2% of households in Gran Buenos Aires (1997); 98.0% of households in nine places in the rest of the country – Cordoba, Mendoza, Rosario, Mar del Plata, Tucuman, Corrientes/Resistencia, Santa Fe/Parana, Neuquen/Cipoletti, Bahia Blanca (1997).

Children's TV viewing

	4-8 years	9-12 years	13-19 years
1998 average daily reach	73.2 %	75.3 %	69.7 %
1998 average daily viewing time	185 minutes	209 minutes	180 minutes

Note: The figures above are valid for the area of Gran Buenos Aires only.

Source: EURODATA TV/IBOPE ARGENTINA.

Chile

TV access at home in the total population (children and adults)

85.2% of individuals; 85.4% of households in Gran Santiago (estimation for 1999).

Children's TV viewing

	5-9 years	10-14 years	15-19 years
1998 average daily reach	70.0 %	76.6 %	68.9 %
1998 average daily viewing time	122 minutes	150 minutes	119 minutes

Note: The figures above are valid for the area of Gran Santiago only.

Source: EURODATA TV/TIME IBOPE.

USA

TV access at home in the total population (children and adults)

99.4% of households in the U.S. (population estimates based on January, 1st, 1999).

Children's TV viewing

	2-11 years	12-17 years
1997-98 average daily reach	–	–
1997-98 average *weekly* viewing time	1,260 minutes	1,290 minutes
(1997-98 estimated average *daily* viewing time)	(180 minutes)	(184 minutes)

Note: The viewing times are calculated on a weekly basis and the figures are averages from September 1997 to September 1998.

Source: EURODATA TV/NIELSEN.

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Spain

TV access at home in the total population (children and adults)

99.7% of individuals; 99.5% of households in Spain (1998).

Children's TV viewing

	4-7 years	8-12 years	13-17 years
1998 average daily reach	74.3 %	77.7 %	77.4 %
1998 average daily viewing time	144 minutes	159 minutes	165 minutes

Source: EURODATA TV/SOFRES AM.

Czech Republic

TV access at home in the total population (children and adults)

99.5% of individuals; 98.7% of households in the Czech Republic (1998).

Children's TV viewing

	3-7 years	8-12 years	13-17 years
1998 average daily reach	76.32 %	76.30 %	77.52 %
1998 average daily viewing time	99 minutes	128 minutes	140 minutes

Source: EURODATA TV/ATO/TV Project/AGB TN MF

South Africa

TV access at home in the total population (children and adults)

55.7% of teenagers 13-15 years; 61.6% of adults 16+ years; 62.3% of households with children 7+ years in South Africa (1998).

Children's TV viewing

	8-12 years	13-17 years
1998 average daily reach	55.1 %	54.6 %
1998 average daily viewing time	115 minutes	121 minutes

Source: EURODATA TV/TELMAR.

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Lebanon

TV access at home in the total population (children and adults)
98% of individuals in Lebanon (1998).

Children's TV viewing

	4-9 years	10-14 years	15-19 years
1998 average daily reach	80.6 %	83.3 %	83.9 %
1998 average daily viewing time	165 minutes	187 minutes	200 minutes

Note: The figures above are averages from October to December 1998 only.

Source: EURODATA TV/IPSOS-STAT.

Philippines

TV access at home in the total population (children and adults)
91.2% of individuals in Metro Manila (1996).

Children's TV viewing

	2-6 years	7-12 years	13-15 years
1998 average daily reach	53 %	63 %	62 %
1998 average daily viewing time	134 minutes	156 minutes	156 minutes

Note: The figures above are valid for Metro Manila only.

Source: EURODATA TV/TIME IBOPE.

South Korea

TV access at home in the total population (children and adults)
100% of individuals (9 630 000) in Seoul City (1998).

Children's TV viewing

	4-9 years	10-14 years	15-19 years
1998 average daily reach	–	–	–
1998 average daily viewing time	112 minutes	117 minutes	82 minutes

Note: The figures above are valid for Seoul City only. TV is broadcasting during the following time slots: weekdays 6.00-11.00 (a.m.) and 17.00-24.00 (p.m.); weekends 6.00-25.00 (the whole day).

Source: EURODATA TV/MSK.

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Australia

TV access at home in the total population (children and adults)

99% of households in "Metro", i.e., Melbourne, Sydney, Brisbane, Adelaide and Perth (1998).

Children's TV viewing

	5-12 years	13-17 years
1998 average daily reach	93.4 %	88.4 %
1998 average daily viewing time	150 minutes	160 minutes

Note: The figures above are valid for "Metro", i.e., Melbourne, Sydney, Brisbane, Adelaide and Perth.

Source: EURODATA TV/NIELSEN AUSTRALIA.

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The Image of the Child in the Media

The Image of Children in Prime Time Television

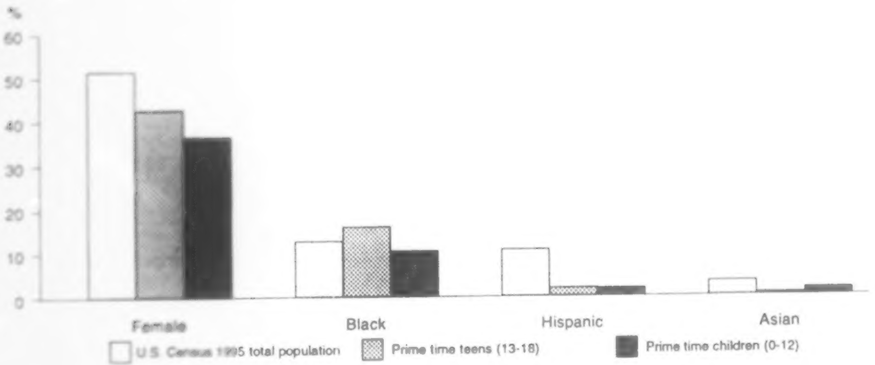
Casting and Fate

George Gerbner

This report presents data from a sample of U.S. prime time television consisting of 440 episodes of television programs, recorded from the Fall of 1994 to the Fall of 1997.[1] In that sample – among 6,882 characters appearing in all these episodes of programs – only 14.6 percent of characters are minors younger than 19. The proportion of children among major characters, who play essential roles in the stories of prime time television, is even smaller, with only 2.6 percent of major characters being twelve years old and younger, and 7.6 percent from thirteen to eighteen years old. Compared to the rates of these age groups in various countries throughout the world, these figures point to a consistent underrepresentation of children on television.

Within the context of this general underrepresentation, there are population distributions which show an particular unfairness for girls and children of color. Television underrepresents girls. In Figure 1 below, the demographic profile of children and teens is compared to similar figures from the U.S. Census estimates for 1995.

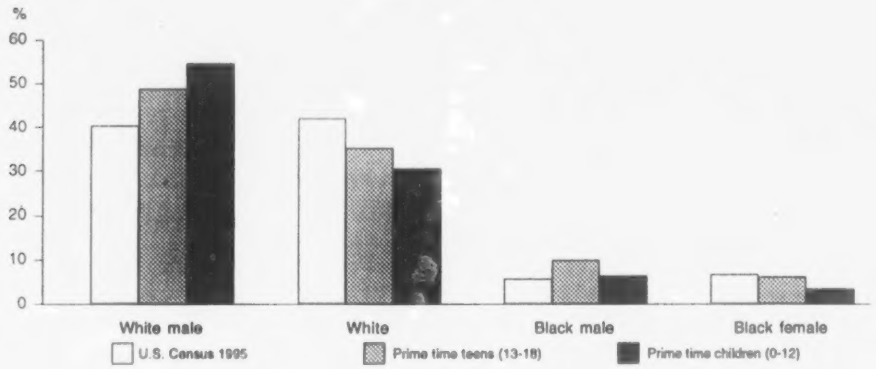
Figure 1. Demographic profile of children and teens compared to U.S. Census



The y-axis in Figure 1 represents the proportion of populations who fall into the demographic category listed in the x-axis. While the U.S. population is 51 percent female, the population of children on television from infancy to twelve years old is 36 percent female, giving male children almost a 2:1 dominance over females. The population of characters who are children up to twelve years old is more white and male than teens from thirteen to nineteen years old. Of all categories, only black teens are represented at or above their demographic level in the U.S. population.

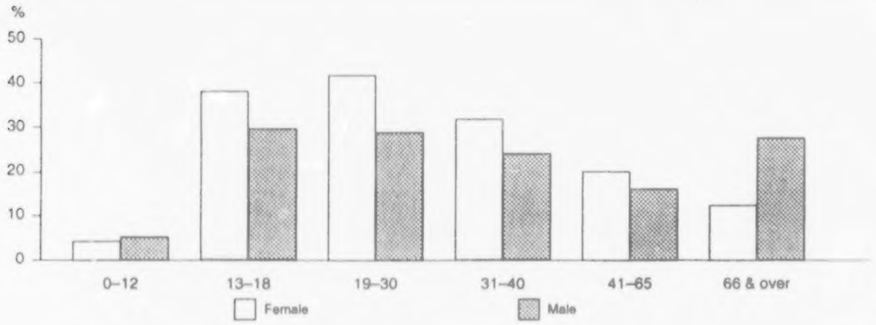
The overrepresentation of black characters is gender-specific. Figure 2 shows that black females, especially children, are underrepresented on television, as are white females.

Figure 2. Children's representation by gender



Previous reports have addressed issues of violence and the use of alcohol and drugs. In Figure 3 below we show the proportion of teens and children involved in verbal and/or physical sexual interaction.

Figure 3. Sexual interaction by age and gender



On television, teens from thirteen to eighteen years of age come in second in their rates for engaging in sexual interaction, after adult characters from nineteen to thirty years of age. While females are underrepresented in numbers, when they do have roles, they are more often the role of romantic link to a male character. Thus, as in most age groups, female teens are shown with higher rates of sex interaction than males.

An artifact of global media monopolies, the prime time television of the United States is the dominant fare on television the world over. Prime time television presents a series of images that lack inclusion for the world's children.

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1. The Cultural Indicators Project has been analyzing prime time dramatic programming on an annual basis beginning in 1969, recording observations from one-week samples of television from ABC, NBC and CBS every year, and the FOX network since 1992.

The News Media's Picture of Children in the United States

Dale Kunkel & Stacy L. Smith

Each nation's future is ultimately found in the hands of its children. In the United States of America, the children that represent the nation's future come in all shapes and sizes, of many colors of skin, and from a wide range of economic conditions, spanning the secure and well-sustained to the homeless and hungry. How any nation conceptualizes childhood, how it perceives or stereotypes its youth in terms of their patterns of behavior, how it treats its children in terms of laws to protect them and policies to benefit them, all depend upon how children are viewed by the nation's citizens. Certainly all of these factors are influenced by the information that people have about children, and one of the primary sources of such information is the news media.

By serving as gatekeepers of the messages the public receives about the condition of children in American society, the press plays a pivotal role in influencing awareness of child-related issues. Perhaps more importantly, the information conveyed by the media ultimately serves as the foundation for public opinion about the need for policy action to promote children's interests on a wide range of issues.

How well does the American news media do their job of covering children and child policy issues? How extensive is the coverage of this important topic area, and what shape and form does it take? More simply, what picture of children does the American press paint for the public? Surprisingly, this topic has largely escaped the focus of media researchers in the United States. Therefore, the purpose of this study is to address these questions through a systematic analysis of national news content in America devoted to children and child-related topics.

Methodology

This study assessed the news content delivered daily for an entire month (November, 1993) in five major newspapers in large cities throughout the U.S. (*Atlanta Constitution, Chicago Tribune, Houston Chronicle, Los Angeles Times,* *New York Times)* as well as on the nightly network newscasts delivered by the three major commercial television networks (ABC, CBS, NBC). The television networks encompass all three of the most-widely viewed national broadcast channels. Thus, the conclusions of this report are based on a significant sample of news coverage collected from eight of the most important sources of news nationwide in the U.S.

This sample of news was examined using systematic content analysis to identify stories with a primary focus on children and/or child-related issues, and then to categorize these stories along a number of descriptive dimensions. Stories were included in the analysis if their headline included a child-related term, if any of their first three paragraphs made mention of child-related issues, or if their overall content was judged to be primarily devoted to children or child-related issues. The coding judgments were performed by a group of seven undergraduate research assistants working under the close supervision of the principal investigator. Consistency in judgments across coders was assessed and reliability coefficients exceeded 90 percent for all of the variables reported here.

Stories were examined for their length and placement; their topic; key characteristics of the coverage, such as the use of sources to convey information; and some additional measures related to the nature of stories engaging public policy concerns. The analysis included newspaper stories found in the front section, the local/city section, business, view/arts/lifestyle, and any special sections devoted primarily to news and not feature stories.

The study did not examine stories contained in newspaper sections devised exclusively for children, concentrating instead on the news coverage most likely to shape adult's knowledge of and attitudes toward children and child-related issues. Also, stories from the sports section and sections devoted to special topics such as travel or real estate were omitted. For television, stories of any length were examined; for newspapers, however, stories had to be at least three column inches to be included in the analysis.

Results

Story sources and frequency

The study yielded a total of 949 stories, most of which, 840, appeared in print. This is understandable given the inequities inherent in the "space" available to newspapers as compared to network television.

In terms of sheer amount of coverage, both print and TV news provide regular treatment of child topics. The newspapers surveyed published an average of 4.6 news stories involving children per edition, while even the television networks delivered an average of 1.3 stories per edition of their national newscasts.

A predictable distinction between print and television coverage was the finding that not a single TV segment was devoted to commentary or editorializing; in contrast, 18 percent of all newspaper "stories", i.e., 150 stories, were opinion-based (e.g., columns, editorials). This reflects the prevailing pattern in U.S. television news which has seen most commentaries fall by the wayside.

Story location, position, and length

Roughly half (49%) of the child-related stories included in the newspapers appeared in the front section, with 11 percent of all print stories making it onto the front page. Children under the age of 18 represent 26 percent of the U.S. population (U.S. Bureau of the Census, 1998), and thus we see that the front-page coverage devoted to children and child-related issues does not reflect a degree of coverage proportional to their numbers in society. The *Chicago Tribune*, which has established a commitment to emphasize child coverage, was the clear leader in this realm, with a total of 32 front page stories on children during the month, or an average of more than one per day.

An interesting finding emerged in the assessment of story length. For newspapers, nearly three-quarters of all stories contained less than 1,000 words, which is roughly the equivalent of four double-spaced typewritten pages. Considering that stories less than three column inches (roughly 150 words) in length were excluded from the study, this finding underscores the brevity with which most print coverage regarding children is conveyed (see Table 1a-b).

Table 1a. Television story length

	N	%
Less than 30 seconds	32	29
0:30 - 0:59	2	2
1:00 - 1:59	16	15
2:00 - 2:59	33	30
3:00 - 3:59	17	16
4:00 - 4:59	8	7
5 minutes or more	1	1
	Overall Mean = 2:00 minutes per story	
Totals	109	100

Table 1b. Newspaper news story length

	N	%
Less than 500 words	156	23
500-999	329	48
1000-1999	174	25
2000-2999	24	3
3000 or more words	7	1
	Overall Mean = 850 words per story	
Totals	690	100

Note: Stories less than 3 column inches were not coded. Story length was estimated by measuring column inches and multiplying the total x 50 words per column inch.

While the average newspaper story ran a total of only 850 words, substantial space was devoted to a handful of unusual stories. For example, the single longest piece, which ran more than 9,000 words, was a *Los Angeles Times* analysis of a case of conjoined twins who shared a single heart, and their parents' battle to convince surgeons to try to save one of them.

Television stories ranged from 10 seconds to 5:07 minutes in length, the last-mentioned time devoted to an ABC feature story about how young children deal with a grandparent who suffers from Alzheimer's disease. The mean length for all children's stories on television was calculated at exactly two minutes.

Story topics

Stories were categorized according to topic, with six general areas emerging from the analysis: crime/violence, education, family, health, cultural issues, and economics. By a substantial margin, the most predominant type of story about children involved reports of crime and violence. Such coverage accounted for almost half (48%) of all television news stories and for 40 percent of all news reports in the newspapers (see Table 2).

Table 2. Distribution of stories by general topic areas (per cent)

	Source			
	Television	Newspaper news	Newspaper opinion/editoral	All sources
Crime/violence	48	40	17	36
Education	15	25	28	26
Family	11	9	25	12
Cultural issues	12	11	19	12
Health	11	11	8	10
Economics	3	4	4	4
N =	109	690	150	949

The largest share of the coverage of crime and violence was devoted to "breaking news" accounts of crimes either committed by or against children (12% of all stories for both newspapers and television). For example, the *Houston Chronicle* featured a story about a 28-year-old man who thought his girlfriend was having an affair. As a result, he shot and killed her along with their four month-old twins. The man ended the bloody massacre by taking his own life as well.

Another example appeared on *NBC*, which featured a story about a father who was shot to death on Halloween night while escorting his family trick or treating. In the United States, Halloween is a traditional children's holiday. After dark, children dress in costumes as ghouls or goblins and go door to door soliciting candies and treats from their neighbors. Younger children are usually escorted by their parents. The suspects arrested for shooting the victim were two teenagers, 11 and 13 years of age.

A significant proportion of coverage was also devoted to stories regarding the investigation and prosecution of such crimes (10% of all stories for newspapers, 8% of all stories for television). To illustrate, the *Chicago Tribune* ran a story about a 21-year-old high school drop out who was found guilty of murdering an 11-year-old baby sitter a year earlier.

The coverage of sex crimes against children was also extensive, with crimes involving child molestation and child pornography accounting for 10 percent of all the child-related stories on television, and for 5 percent of the stories in newspapers.

While one might wonder if these findings were influenced strongly by extensive media coverage of any unusual stories, this does not seem to have been the case. For example, the most prominent story to emerge during the study period was the allegation that singer Michael Jackson was a child molester. This incident, however, accounted for less than 10 percent of all child-related stories involving crime and violence on television, and for less than 5 percent of all such stories in the newspaper.

Although crime and violence clearly dominated the overall media coverage, there was also substantial treatment of stories about education, with newspapers (25% of all stories) exceeding television (15% of all stories) in their attention to this topic. Regardless of the medium, however, the two topics of crime/violence and education accounted collectively for nearly two-thirds of all child-related stories covered by the press.

The remaining one-third of the coverage was split nearly equally between three major topic areas: the family, cultural issues, and health. The most neglected of all major topics, economic concerns, was featured in only 4 percent of all stories involving children. Falling within this realm were such issues as child poverty, homelessness, and welfare for children, as well as child care and family leave policy. Across these four major topic areas (family, cultural issues, health, economics), almost no differences existed between the proportions of coverage found in newspapers and on television.

Characteristics of the news coverage

Each story examined was evaluated on a number of dimensions reflecting the nature of its coverage of the topic. These findings indicate that there is a high degree of consistency in the approaches employed for reporting the news across the two media studied (see Table 3).

Both rely extensively on expert sources (87% for newspapers, 76% for television); both report statistical information and present some historical context in nearly half of their stories; and both tend to incorporate information from parents or children themselves in only about one in four stories.

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Table 3. Characteristics of news coverage (per cent)

	Source	
	Television stories	Newspaper stories
Uses expert sources	76	87
Uses parents as source of information	28	26
Presents statistical information	49	45
Presents first-hand accounts from children	32	26
Presents information of practical use to parents	21	13
Presents some historical context for story	44	48
N =	109	690

Notes: Information at least one year old had to be presented for a story to be judged as providing historical context. Total percent in each column exceeds 100% as a story could have several of the above-mentioned characteristics.

Coverage of public policy issues

Only about one-third of the stories in both of the two media devoted any attention to public policy concerns. Less than that, roughly one-quarter of all stories, reflected a primary focus on policy issues.

Of those stories that addressed child-related policy concerns, 87 percent included specific factual information about current policy, with no difference on this measure across the two types of media. Newspaper stories seemed to assume a somewhat more negative tone, as reflected in the finding that newspapers were more likely to identify problems with existing policy than television (68% of policy stories for newspapers vs. 53% for television) and also less likely to identify any successes accomplished by current policies (28% of policy stories for newspapers vs. 37% for television).

Stories with a primary focus on policy most frequently addressed the topics of education (11% of all stories) or crime and violence (5% of all stories). Beyond these two topics, however, there was relatively scant coverage of policy concerns in such areas as child health, family functioning, or economic concerns; none of these topics accounted for more than 2 percent of all child-related news stories.

Conclusions

The news media surveyed seem to provide a substantial number of stories addressing child-related topics. Newspapers naturally are more thorough in their coverage, offering an average of 4.6 stories per issue, although even television devoted more than one story per edition of the network news. Many would assume that newspapers tend to convey a greater amount of information per story than television, yet the findings of this study suggest that issue may warrant closer examination. With the average television story running a full

2:00 minutes, and the comparable mean for newspaper story length observed to be only 850 words, there may not be as great a disparity between the two media as one might expect.

The study's most compelling finding is that the news media's dominant frame for child coverage involves reports of crime and violence. For television, such coverage accounted for nearly half (48%) of all stories, with only slightly less representation (40%) in the newspapers. Stories in this category emphasized reports of crimes that just occurred or their subsequent investigation and prosecution. Such an emphasis on crime and violence in the news is also consistent with children's own observations of the news media. A recent nationwide survey of 850 11- to 16-year olds revealed that 61 percent of those surveyed said that when they see kids in the news, they are involved in crime, drugs, or violence (Children Now, 1994). Thus, portraying children negatively in the news may not only have an agenda setting effect, but may also distort young viewers' perceptions of people their own age.

In contrast, the news media provided less overall coverage for *all* public policy issues combined than was allocated to reports of crime and violence; both newspapers and television devoted only 35 percent of their stories to any policy-related content. An even smaller proportion of stories reflected a primary focus on policy.

Of the policy topics addressed by the news media, education received the most attention, followed by crime and violence policy concerns. Almost entirely overlooked were many important public policy issues that fall in the areas of family, health, and economic concerns; each of these three areas accounted for no more than 2 percent of the overall news coverage examined in the study.

While there may be substantial coverage of children in the news, it would be difficult to characterize that coverage as balanced. The emphasis placed on reports of crime, with children portrayed as both victims and perpetrators of violence, seems to skew the information the press provides to the public, which may in turn diminish the public's perception of the relative importance of other child-related concerns. While it is impossible to know for sure, at least from the present data, it may be that the extensive coverage devoted to crime/violence concerns serves to displace other child-oriented coverage.

In order for the public to gain the information it needs to weigh the important public policy issues facing America's children, it is essential for the news media to cover the entire range of concerns that impact children's future. There is no doubt that crime and violence is a serious issue facing America's youth. Yet without discounting the seriousness of that issue, this report underscores the need for greater breadth and balance in the news media's coverage of child-related issues in order to effectively inform the public on all of the important social issues relating to children.

Note

This research was supported by a grant from the child advocacy organization Children Now of Oakland, California, USA. The study is currently being updated with data gathered in 1998 that will allow comparisons to be drawn across a five-year time span. Information about the new research may be obtained by contacting the first author at: Department of Communication, University of California Santa Barbara, Santa Barbara, CA 93106 USA.

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Children and Media in Pakistan

Masroor Mohsin Gilani

Media's portrayal of children

Mostly, a child is perceived as a tiny little thing who is supposed to learn what the teachers or parents say. He or she should eat, sleep, play or study as and when told to do so. The child is expected to strictly observe manners and etiquette before strangers and guests. The goals for a child are set by parents who want to see their children reach high heights after undergoing tough competitions throughout their lives and becoming accomplished adults.

In pursuing these goals and facing competition, only a few children get proper guidance, support or inspiration, while the majority of children learn things the hard way and often very late in life. This is because most of the parents and teachers also do not know how to motivate the child to achieve goals. Generally, a child is not treated as an individual and educated on his or her rights. It is difficult to find any publication mentioning the United Nations Convention on the Rights of the Child in Pakistan. So when today's children become tomorrow's adults, they also will not know what rights children have.

The attitude of a society towards children is also reflected in the media. In Pakistan, one finds that a debate or a dialogue on children's rights is missing in the media. There is a lack of communication between the media and their audience, both adults and children. Adults sometimes write, criticize or send suggestions, but only a few children do similarly. Also, the media do not turn to children or commission studies to understand the effects of their productions on the child audience. Audience research, too, is unheard of in media that are heavily preoccupied with profiling politicians and the military.

Because society apparently feels no need to use the potential of media to educate and communicate with children, hardly any research work exists on the subject. The media accept the traditional role of a child in the society and portray it accordingly.

Headlines are flashed in Pakistan when a child is subjected to any crime, exploitation, sexual or physical abuse, totally ignoring the social and psychological dynamics behind such happenings. Recently, a NGO (non-governmental organization), Sahil, working on child sexual abuse in Pakistan, brought the crime reporters of Islamabad press to a one-day workshop to discuss the image of child victims of sexual abuse. It was found that despite a Supreme Court ruling, of May 22, 1997, banning the identification of the victims and parentage while reporting rape cases, most reporters continued to identify the victim and extensively describe the case, thus putting the victim in a vulnerable position.

A content analysis of ten national newspapers, carried out by Sahil and covering the period from the day of the Supreme Court ruling till March 31, 1998, showed that 304 cases of child sexual abuse were reported in an undesirable manner, i.e., by revealing names and printing pictures of victims. At the end of the workshop, the crime reporters and Sahil together made recommendations to avoid such types of reporting and planned to send them to APNS (All Pakistan Newspaper Society) and CPNE (Council of Periodicals and Newspaper Editors).

"Such recommendations, if implemented, would not only ensure continued reporting and subsequent public awareness of such crimes, but also importantly, encourage the victims to report cases to the Police so that they can attain justice", says Samra Fayyazuddin, research co-ordinator at SPARC (Society for the Protection of the Rights of the Child).

It may be mentioned here that under the Sindh Children's Act, the print media are prohibited from publishing the proceedings of cases in the Juvenile Courts, nor can they reveal the name, address or school, by which identification of the child can be possible. In this manner, even the picture or photograph of the child cannot be published, unless, of course, the Court trying the case allows it. But it can hardly be said that these rules are followed.

On radio and television, it is a heresy to broadcast news about children, while the newspapers do report if a crime is committed against a child. News of sexual abuse and murder of children make headlines, but no newspaper does a follow-up. If a child is murdered or raped, the parents generally do not go to the police, as the family will be given a bad name. Crime reporting in the newspapers is heavily dependant upon the FIR (First Information Report) registered with the police stations.

This shows that the media are not aware about their handling of information concerning children. Analyses or comments are flashed by newspapers, radio and television on the Government's achievements or failures on political or economic fronts, but the plight of children figures very low on the media's agenda.

Factors influencing the portrayal of the child

To understand why media do not have an interest in children or their rights, one must analyze how serious or responsible the press is. In Pakistan, the Government enjoys a complete monopoly over electronic media. Although since 1998 the press in Pakistan enjoys a kind of (absolute) freedom that would cause envy in the Western press, the Government also commands a great influence over independent newspapers, because it is the largest advertiser. Due to the low literacy level and purchasing power of the people, hardly any newspaper can survive on its circulation alone, so it has to profile and please the government in order to get its share in the advertisements. The successive governments have also used advertisements to tame the so-called independent press. But despite all this, newspapers in Pakistan can cook up stories, print slander, speculations, rumors and still nobody can catch them, thanks to a rotten judicial system which makes it almost impossible for any person to get damages for libel. In the absence of any system of checks and balances, the press in Pakistan often crosses the lines of responsibility and objectivity. The media can also use their power and freedom to highlight social issues and exert a kind of subtle pressure on government to implement the laws and fulfil its commitment to international conventions. But unfortunately this has not happened, as the priorities of the media have become more materialistic rather than realistic. The social and missionary zeal to reform the society have become a thing of past.

Television and radio, although autonomous government corporations, are tightly controlled by the political leadership and bureaucrats. The programming of these organizations is characterized by a strong ideological and propaganda binge. It is understandable that the "Big Brother" attitude of state-controlled media and forces of the status quo cannot tolerate any nonsense like rights. The State is projected to be supreme over all rights.

A newspaper establishment or a broadcast organization when designing their production tries to attract almost all the segments of the society. That is why there are political editions, women's editions, children's editions, economic pages, city pages, crime, sports, fashion, weather, foreign news or literary sections. Since children do not buy newspapers or have a role in radio or television production, they have to take what the media wants to spoon-feed them.

Both in print and electronic media in Pakistan, there are no data on how many news editors and program producers have training or expertise in education, child care or child psychology, nor it is known how media assess the needs of the child. Although newspapers publish weekly pages or special editions for children, and radio and television have daily programs for them, these programs focus only on entertainment or education. It can be said that programs are not designed scientifically, but are instead based on editors' or producers' presumptions about children.

Media's reporting on child labor

In the recent past, the only issue affecting children that was highlighted by Pakistani media was the problem of child labor. Unfortunately, the media presented a one-sided picture of the situation and towed the official line, calling child labor vital for the survival of poor families. The media took positions behind the misplaced nationalism, and perceived the objections made by the developed countries to the use of child labor in manufacturing soccer balls, carpets and surgical instruments, as a conspiracy by the "Western media" to undermine Pakistan's exports.

The media still advocate child labor in the name of poverty. The popular argument in the press, particularly in the vernacular press, is that if child labor is banned, the children will die of starvation. There have been very few articles in print discussing the causes of child labor and strategies to eliminate it. So the media shaped and enforced society's existing attitudes toward child labor and profiled the issue as "the West against our children".

The Government's stand on the child labor issue has been that of negation and denial. This strategy has focused only on damage control and has not been of any help in improving the conditions of child labor in Pakistan. In fact, the constant denial of the use of child labor has worsened the plight of child laborers, because it depicts the successive governments' lack of political will to address the issue.

In May 1996, when the former Prime Minister Ms. Benazir Bhutto visited Sweden, she told the Swedish leaders that the child labor issue was being misused to damage Pakistan's export trade. She accused BLLF (Bonded Labor Liberation Front), a large NGO working with bonded child labor in Pakistan, of misleading the Western media on the issue of the murder of a child carpet worker. She said that due to coverage of this case in the Western media, Pakistan lost carpet exports worth US$ 200 million.

A Lahore based journalist, Zafaryab Ahmed, 44, was arrested and charged for sedition in 1995 by the Benazir Bhutto Government for his reports about the murder of the 12-year-old carpet worker Iqbal Masih. The charges against Mr. Ahmed included working for neighboring India and damaging Pakistan's reputation. India and Pakistan are arch-enemies in the South Asian region, and have fought three wars since 1948. It was not just the coverage of the Masih case, but a probe into the bonded labor system as well, that caused the arrest of Mr. Ahmed. Sedition is a crime punishable by death in Pakistan. Mr. Ahmed, listed as a prisoner of conscience by Amnesty International, is still (September 1998) under trial and has been barred from traveling outside of Pakistan. Presently, he is fighting a legal battle with Pakistani authorities to allow him to go to the United States to accept the first-ever Oak Human Rights Fellowship at Colby College, in Portland, Maine. But so far, his hopes are in vain; after having knocked at the doors of justice several times, he still does not have any word from the Government.

Apparently, the Government wants to set an example with this case, thus deterring other journalists from treading in this sensitive area, so dear to its heart. Even the present Government, after Ms. Benazir Bhutto, maintains the same old policy of curbing information about child and bonded labor.

The governments in Pakistan have claimed that the child labor issue is not so serious. But the question is: If it is not "so serious" then why not take action and solve it before it gets serious and out of control? On June 26, 1997, the

Federal Interior Minister, Chaudhry Shujaat Hussain, while presiding over the fifth meeting of ILO (International Labor Organization) – IPEC (International Programme on the Elimination of Child Labour) National Steering Committee in Islamabad, said: "The issue of child labor in Pakistan is not as serious as projected in the international media." Mr. Hussain also tows the line that "malicious propaganda is being carried out to fulfil the vested interests". Above all, and leaving other factors aside, Mr. Hussain stressed the need to formulate an effective strategy to dispel the effects of false propaganda, which was aimed at damaging the country's image abroad. He was of the view that certain journalists writing on child labor wanted to protect the interests of foreign manufacturers because Pakistani products, particularly sports goods and surgical instruments, enjoyed a big market abroad.

Television for children

Arif Rana, Programs Manager of state-run Pakistan Television (PTV) said: "There is no concept of programs for toddlers (under 5) at PTV." In an interview Mr. Rana, who has over 35 years of experience in television productions, said: "Some isolated efforts may have been made in the past, but at the policy level there are no programs for this age group."

PTV, he said, focuses on education and not on development of the child's psyche. Referring to *Sesame Street*, a very popular children's program based in the U.S., he also said: "It is produced by a private company of 150 people who do not do anything else but produce this single show." According to him, the whole company produces this single program which targets children 3-7 years of age. Such a specialization is unthinkable in Pakistan. Rana thinks that the reasons for the lack of programs like *Sesame Street* at PTV, lie in our social situation. "This age group (3-7 years) is handled by mothers and not by the media", he observed.

Rana was asked if PTV conducts any research or receives inputs from experts or consultants. He replied that, in Pakistan, there are no institutions for research on this subject. "There are no recreational facilities for children and the importance of the child has not yet been realized by the society." This concept, he said, comes with education, and given the low education level of the Pakistani society, such things are not possible. He said that, in a family, a son is still more welcome than a daughter. The child is brought up in a class structure in which the children of rich families get a good education and good jobs, while children from poor families receive a low quality education and end up in low-level jobs, with few exceptions. There is no open competition in our society. The PTV only targets school-going children and it does not offer anything for children on the street and working children.

The Pakistani Government's point of view (the author's translation)

Role of the Media

Article 13 of the UN Convention on the Rights of the Child relates to the media. The Constitution of the Islamic Republic of Pakistan provides the people with the rights of freedom of expression, thought, conscience and religion. Freedom of expression, association and thought is already being practised in the country within legal and sociocultural limits. The Government of Pakistan is doing its best to provide basic necessities and to protect the rights of children in various spheres including education, health, etc., and other facilities required by children. Similarly, the media in Pakistan are also projecting and promoting children's basic rights through various programs. There is no bar for children to the access of information, except in terms of the limits provided by law and the moral and social codes of society.

In pursuance of article 17 of the Convention regarding access to appropriate information to the child, the electronic media, i.e., radio and TV, have been devoting a substantial part of their programs to the task of building children's characters.

Radio

All the stations of Pakistan Broadcasting Corporation have been broadcasting imaginative and innovative programs originated in national and regional languages. These are broadcast under the institutional policy of Radio Pakistan, which places great high emphasis on child welfare and development in all regions. Special series of programs devised at various stations of Radio Pakistan cover the following subjects:

- The rights of the child, especially of the girl child, within the framework of Islamic social order.
- Children should have access to free and compulsory primary education.
- Child labor and abuse of children.
- The Islamic concept of loving care of children, particularly compassion for orphans and underprivileged children.
- Communication support to the child immunization program - motivation and advocacy.
- Communication support to oral rehydration therapy — motivation and practice.
- Child nutrition, health and hygiene and breast-feeding.

Television

Ever since its inception (1969), Pakistan Television's telecast policy concerning various matters of national and international interests, has been guided by the cardinal principle of educating children for their intellectual growth, and the values that are vitally important in building character.

Press

The print media (press) have been publishing special features on aspects related to child survival, protection and development in addition to weekly magazines for women and children. Special supplements are also published to highlight children's issues on special days and occasions.

Source: First Report on The Implementation of the Convention on the Rights of the Child, Islamabad, December 1992. Government of Pakistan, Ministry of Health, Special Education & Social Welfare, Special Education & Social Welfare Division, National Commission for Child Welfare & Development.

Radio for children

Mrs. Anjum Shamim, a producer at Radio Pakistan, Islamabad, said that the child does have a complete personality. He thinks, feels, reacts and has a complete set of sensitivities. "He does have a special consideration as a listener for us." Shamim added: "When we conceive of a program regarding children, we consider their likes and dislikes. And we list such programs as special audience programs."

Shamim is of the view that it is essential for producers to have professional training or expertise in child education, child care and child psychology, "because children are very special so their needs have to be catered to in a special manner".

The receptive mind of a child is shaped by the conditions around her or him. The behavior of a child is set by the society. A child is given a set of values by the society, upon which he is to base his life. But these values are often contradicted by individuals around him or her. The media also emphasize the importance of values, but a child often finds that things are not the same in real life. The media portray an idealistic view of life which is different from real life. This contradiction confuses young minds, causing children to lose their sense of direction. The media should inform children that everything is not right with the society. There are certain wrongs that the society has accepted as right, like becoming rich through corruption or getting things without merit.

Radio producer Mrs. Shamim said that the media should assess the needs of children because their perceptions are different from adults. Before programming for children, the concerned staff at Radio Pakistan discusses how the content suits children, keeping in mind that media affect children very strongly and play an important role in shaping their personalities. Shamim said that radio and television can play a very important role in building children's characters, and inculcating values like patriotism, self-respect and providing healthy entertainment. She observed that the newspapers seldom report on issues regarding children, especially child abuse and child labor.

Media's image of the child is similar to society's

Another clear example of the low priority of media usage for children's issues is the fact that the National Commission for Child Welfare and Development (NCCWD), which is responsible for working toward the implementation of the UN Convention on the Rights of the Child, does not have a communication strategy. It is a government body, and so unknown in the media that almost no reporters are familiar with its workings. The only contact NCCWD has with the media is through occasional press releases from its meetings or workshops. Being a government department, strict confidentiality and secrecy is maintained. The Commission even shows a strong reluctance to share with journalists the report it prepares every two years for the UN Committee on the Rights of the Child.

We can safely say that the media's image of the child is similar to society's. Their role should be more than that, however. The media can work to promote the image of the child as an individual who has a different set of needs than those who control her or his actions. The media have a dual responsibility: First, to educate parents and teachers about the needs and rights of children and, second, to enable children to learn about their rights, life, society, goal seeking and achievements.

Advocates of a New Consumer Society

Children in Television Advertising

Leela Rao

Television had a modest beginning in India in 1959 through an experimental educational project. The initial instructional television project led to regular transmission to select community sets in and around Delhi during the early sixties, and spread to a few metropolitan centres in the country by the early seventies. For almost two decades after its debut in India, television remained peripheral to the mainstream media in the country.

In the mid seventies, the successful completion of Satellite Instructional Television Experiment and the launch of indigenous satellite and national coverage of the Asian games in 1982 transformed television from a voice of the government to a vibrant, colourful and popular medium of the people.

During the late eighties, the single-channel state monopoly changed to multiple channels with national/regional programmes telecast on satellite channels. The nineties saw further transformations with the advent of foreign satellite channels reaching Indian homes through a parallel network of dish antennae and cable connections. Even though state-owned television (Doordarshan) continues to be the primary source for the large majority of Indians, the cable and satellite channels are spreading through the countryside.

The state owned Doordarshan (DD) network has 921 transmitters, with programme generating facilities in 41 cities. The programmes are telecast through eighteen channels. Fourteen of these are regional language channels whose reach is limited to the specific region. DD-1, the primary channel, is available to the entire country, while DD-2 is available to metros (essentially urban viewers), and DD-India is the international channel transmitted through transponders of PAS 1 and PAS 4. Besides the state-owned television service, about 28 channels are available to Indian homes through satellites. Some factual information on the satellites used, and on television viewers in rural and urban areas, is abstracted from Doordarshan -97, an annual report of the Audience Research Unit, Ministry of Information and Broadcasting, Government of India, and given in Tables 1 and 2.

Table 1. Satellites on the Indian skies

Satellite	Channels
INSAT-1D, 2B & 2C	DD-1, DD-2, DD-4 to 17
PAS-1	International Channel of Doordarshan
PAS-4	Sony, Home, ATN, BBC World, TNT, Discovery, Cartoon network, CNN, ESPN, MTV
ASIASAT-1 & 2	Star channels, ZEE TV channels, NBC, PTV-2
INTELSAT-703*	Sun network, Gemini, Asianet, Udaya
INTELSAT-704*	Eenadu, Vijaya
Gorizont-42	Music Asia, Raj*

* Regional language channels. The others have Hindi and English programmes.

Table 2. Television viewer distribution in India, 1997

	TV viewers in million	Population in million	Viewers as % of population
Total	448	930	48
Urban share	220 (49%)	270	81.5
Rural share	228 (51%)	660	34.5

Source: Doordarshan, 1997: Publication of Directorate of Audience Research, Ministry of Information and Broadcasting, Government of India

Television – an alternate avenue for advertising

Though commercial services were started in 1976, as a state monopoly, Indian television did not attract advertising revenue during its early years. With the advent of satellite and consequent increase of audience size, independent production units with sponsored commercial programmes were provided airtime on Doordarshan. With foreign satellite channels operating since 1992, there is an increase in Indian as well as multinational corporation sponsorship of serials, talk shows, news and live telecast of sports events. It is now estimated that television has at least a 30 percent share of the advertising market in India, and it may soon replace print as the major advertising medium (*A & M*, 1-15 May, 1998).

The emergence of television on the media scene has also altered conventional predictions of urban/rural disparities in media consumption. It is estimated that there are over 17 million television sets in rural India offering a potential audience of over 100 million. With the expansion of the medium to both urban and rural areas, there is a corresponding interest on the part of the private television channels to create and package programmes to satisfy the needs of both the elite, westward looking urban viewer and the more homely, conventional rural counterpart.

Most private satellite channels broadcast around the clock since their audiences are spread to Western Asia, the Far East, some European countries and the U.S.A., apart from the increasing share of urban Indian viewership. But the programmes are repeated every eight to ten hours or so. There is a substantial amount of programmes imported from the U.S.A and other European countries that are often dubbed into Hindi language. There is also the unending resource of Indian feature films that are still popular with Indian audiences both urban and rural. Due to the sponsorship, all these programmes are sources of advertisement revenue.

Correspondingly, there has been an escalation in advertisement revenue for both the state-owned Doordarshan as well as the private television channels. If advertising revenue is an indication of increasing viewers and a blooming consumer market, there is a corresponding interest among the sponsors in identifying special audience groups to whom products can be promoted. Increasingly, one finds audience surveys depicting the demographic profile of viewers and their viewing patterns. For instance, according to a study done by Indian Media and Market Studies (IMMS), the profile of an average Indian family that owns a television set is one belonging to the middle income class. In India, middle class families are endowed with an education beyond literacy, and an income beyond subsistence level. The middle class is value conscious, upwardly mobile and harbours great ambitions for its little ones, on whose welfare it is willing to spend a large proportion of its income. Additionally, the fact that India adds about 2 million infants to its population every year (even at an annual birth rate of 2.1 percent) indicates a large base of prospective clients of child-related consumer products (*A & M*, 16-31 May, 1998).

Targeting children

Much like the rest of the world, the time block of 7.00 to 10.00 p.m. is emerging as the prime viewing time that attracts most of the sponsored programmes. Again like most other parts of the world, children constitute a major faithful segment of the audience. A child survey conducted by Media Search, a division of Marketing and Advertising Research (MARG), in 1989 exemplifies advertisers' increasing awareness of and focus on children and their viewing habits. A sample of 5,523 children in the age group of 8-15 living in 16 representative cities across the country provides the data. According to the survey, a sizeable 75 percent or more watch television or video in almost all of the cities. Furthermore, children watch more television/video than they engage in reading, going to films or listening to radio. Their programme preferences are remarkably similar to adult popularity ratings. If anything, the validity of these statements are reinforced by the recent national survey of Indian Media and Market Studies (IMMS) published during 1998. According to the study, almost 98 percent of 12- to 14-year-old urban children are exposed to television for at least 4-6 hours a day. Thus, researching children becomes a necessity as advertisers realise their potential as a forceful consumer group. Consider the following samples of research findings published in the newspapers and popular journals:

- The 4-14 age group is not a cohesive one and communicating to this target group has been the tricky part. 4- to 7-year-olds or "kids" are known to be visually inclined and don't fancy reading all that much. The group that falls under youth category (8-14) is more comfortable with verbal messages... (...) The advertising for the kiddies address the parents. It talks directly to the older age groups (*A & M*, 16-30 September, 1998).
- Attention of very young children below the age of 2 1/2 years is sporadic. Visual attention to television increases from 2 1/2 years until the age of 5-6 years. At that age most children would consider ads as fun. Children up to the age of six are unable to recognise the difference between the commercials and programmes. Young children tend to pay more attention throughout the commercial compared to older children. Also children of 5-6 years may simply say that ads are fun (*Deccan Herald*, January 1, 1998).
- Not yet decision makers, nor buyers, children in the age group of 5-15 resort to demanding that their parents buy the things they want. Market trends indicate that today's child in India wants and demands more and more (*Indian Express*, August 25, 1996).
- Pester power is the level of influence the children exert on purchase decisions made by parents. Highest on pester power is toothpaste, followed by soft drinks, music disc, instant foods and electronic goods (*A & M*, 16-31 August, 1998).
- Children in the age group of 8 and above seemed more interested in discovering new products than their parents were. In a sense children act as an antenna picking up new ideas, new products and keeping a watchful eye on discounts and free gifts (*A & M*, 16-31 May, 1998).

Clearly these surveys and research studies do point out the increasing reach of television to different sections of society and also point to the importance of considering children as an exclusive segment of the audience. The immediate fallout of such data is the emergence of new, more attractive marketing strategies using children to reach the child audience. No doubt developing strategies to create awareness about the product in the consumer is a justifiable advertising function. The moot question is how the message is packaged for an audience who neither understands the intent of advertising nor has the discrimination to separate the disclaimers, false claims and misrepresentations in the commercial message.

Also advertising is not merely confined to promoting products and services. In creating a favourable desire in the consumer towards the object of the commercial message, the advertiser uses both direct and indirect address. As such, the television advertisements endow a product with meanings and values extraneous to its essential function.

There are, therefore, two dimensions to the issue of using children in television advertising. At one level one could look at the advertising strategy in using a child to promote a product. Secondly, it is also possible to look at the child in commercials as an icon that defines the values and aspirations of an emerging consumerist society.

Children-reach-parent as an advertising strategy

At the surface level, a child promoting a product extensively used by children would appear a clever selling strategy. Not so long ago, soft food-drink concentrates, chocolates and instant food snacks were regularly the domain of a child model. Increasingly however, one finds the child model selling everything from ice cream, jams, and refrigerators to insurance or even the need to write a will. Some of the reasons put forth by advertising executives are the appeal of innocence, a way of showing that the gadget is easy to use – a child's play so to speak – and because children evoke a lot of pure feelings. Children in essence symbolise all that is good and, by association, the product promoted by a child is also good. Particularly in the case of products that emphasise caring, nurturing aspects, a child is almost mandatory. So all the pain relieving balms, the energy giving food substitutes, the washing machine that keeps clothes sparkling white and bright, and the microwave oven that dishes out food need a child to convey parental love and care for the child.

As Shabir Ahmed, a model co-ordinator with an agency, puts it, the decision to use a child model is not based on the product, but on the selling concept (*Indian Express*, 1995). A review of the issues of *A & M (Advertising & Marketing Journal)* between August and November 1998 indicates that about 20 percent of the new commercials have child artists as main protagonists. Clearly the market for child artists is booming. The trend is: the younger, the better. So we have Megha Israni, a veteran model at age nine – she has handled a variety of products ranging from Rotomac ball point pens, lakahni shoes, Bajaj light bulbs, not to mention Aquaguard water purifier and Citibank credit cards. She has to compete with Mohit Israni, her thirteen year old brother, and Vivian Khanna, the famous Pepsi boy, and his sister Ishita Khanna. Radhika Thakore, at 4 1/2 years, is fast catching up, but baby Bittu Batlivala, at age three, is perhaps the youngest income tax assessee in the country (*A & M*, Model Watch, 1-15 May; 16-31 August; 1-15 September, 1998).

The child – a metaphor in advertising parable

While using children to tap emotions may be a successful strategy, several questions are being raised by sociologists and small but vociferous activist groups. How do children receive the advertising messages they are being bombarded with? What values are being promoted by these ads? Writing in the column "Society and Trends" (*India Today*, 1998) Madhu Jain lists some trends and observes:

- Television is a violent behaviour model. Children as passive consumers are mesmerised by ad jingles. They must have what they want at any cost.
- Many of the ads aimed at children show that muscle and bluster get you what you want. If you want another kid's toffee, just snatch it.
- Television is becoming a baby sister. There is so much information influx on the small screen that children cannot assimilate nor can they balance it with emotional development.
- It is the child in middle income family who has to bear the brunt of a rapidly changing society in which restraining traditions have been off loaded in a single minded pursuit of plenty.

These concerns for deeper analysis of the influences television in general and advertisements in particular have on children or young viewers must begin with an understanding of the myriad social and economic environment in which a child is situated.

In promoting a consumer culture, the Indian urban middle class is the target audience for television. In general, therefore, all television programmes attempt to be sensitive to their needs and aspirations. The commercial messages also design their appeals to touch the psyche of the urban family. It is, therefore, necessary to understand some of the parameters that contribute to the development of media messages in general and advertisements in particular.

One dimension is the much debated and familiar idea of a traditional society in transition to the modern (often synonymous with Western). Consequently, the dilemma lies in sustaining or rejecting traditional values while the 'alternate' modern norms are still not crystallised. The 'family' is an apt icon of this prevailing ambiguity. The urban middle class is a unitary family that is clearly a break from the traditional joint family, but the enduring bondage among family members so specifically codified in the traditional family system is not easy to reject. Thus, the modern urban family projects an external image of individual freedom, but mentally clings to the deep-rooted comforting values of the traditional. The family is bound together in a "circle of love" as the Colgate-Palmolive commercial proclaims. In essence, the message reconciles the subliminal desires and anxieties in the portrayal of an independent, happy, comfortable unitary family without disturbing the emotional anchorage provided by a joint family structure.

Another dimension of tension is located at the intersection of the economic liberalisation and globalisation processes that have heralded the decade of the nineties. The anxiety lies in coming to terms with the celebration of affluence and material prosperity and also retaining the Indian ethic that proclaims superiority of individual salvation by rejecting prosperity. In the Indian philosophical theses, voluntary acceptance of poverty has always been associated with an enlightened/elevated mind. Therefore, single-minded pursuit of money and material well-being has a negative connotation in the popular imagination. Again the unitary family is an ideal symbol to promote opulence and lavish life styles. Most advertisements use this present-past-present structure and use a child as an artifact to encourage the adult to accept the *bona fides* of the product being promoted. The child is, therefore, a metaphor reflecting a state of mind caught in the tension between "resistance to" and the "inevitability of" change. Some illustrative examples elaborate these concerns:

On any day of the week, the programs telecast at prime time will have commercials that portray children with a varying degree of prominence. Some share center stage with the adult in a family, some appear incidentally as a logo, a still or a fleeting appearance in a crowd of adults. Several commercials have only child/children performers, linked to the family by association sometimes through lyrics and otherwise through activities. In terms of physical setting for the commercial, all of them are located in an urban home. The lifestyle promoted is elitist even in an urban setting. Inevitably, the houses have a large private garden, accessories like expensive furniture, silverware on the dining table, a modern well-equipped kitchen with the latest in gadgets and a vehicle (a car or a motor bike) for family use. The family itself is ideal with one or two children and loving, caring parents. All the family members are always well groomed and stylish which is beyond the means of any average middle class family. The mother is most often a house-wife and occasionally a working-woman. Whatever her role, she is modern, glamorous and worldly-wise. However, she is all of that outside the bounds of the home to the extent that it is necessary for the welfare of the family. Her life revolves around the caring and serving of her family. She is the comforting continuity inherited from the traditional family and easily assimilated into the urban unitary family.

As for example, in the commercial on using tasty spices made by Brooke Bond, the mother returns home to an expectant, trusting daughter and proceeds to use the special spices to cook dinner. The commentary urges you to remember the 'faith' the child has in the mother to provide nourishing wholesome food. A faith no mother can ignore. At the end of the commercial, the mother endorses the product with her complete faith.

Soaps and beauty aids have always been the prerogative of female models. Increasingly, young toddlers are replacing them in many endearing ways. The transparent Pears soap has a girl pestering her mother to tell her what is in the soap as she goes about getting ready to go to office. The mother repeats patiently that the soap contains 'nothing' (suggesting purity, with no chemical additives). Finally, when she is ready to leave and wonders aloud what to wear to the office, the daughter suggests, naughtily, 'nothing'. Similarly the 'complete men' of Raymond suiting are caring fathers or beloved teachers who are attached to their wards in a bond of love.

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In search of solutions?

So while children appear to be the emerging 'alternate' strategy to media planners, an increasing number of media watchers, sociologists and consumer activists are beginning to target these techniques as 'children-baiting'. A few executives in advertising agencies also feel that indiscriminate choice of child models reflects a lack of social responsibility on the part of advertisers. There are self-regulatory measures that at present monitor advertising practices in India. The Advertising Standards Council of India's (ASCI) code clearly states that advertisements addressing children should not contain anything (by way of illustration or otherwise) which might harm them physically, mentally or morally or anything that exploits their vulnerability. Doordarshan's code for commercial advertising warns advertisers against creating advertisements that might lead children to believe that if they do not own or use the product being advertised, they will be inferior to other children.

These self-regulatory measures do not seem to have had any impact on producers, marketers, and advertisers of consumer goods who are all preoccupied with finding new ways to change consumer behaviour in their favour. Children help to do so both as sellers and consumers. Somehow, society at large, parents and teachers who are watching this phenomenon do not seem to be particularly bothered about the consequences. It is time public debates are initiated in order to ask whether the values and role models being presented to the children today by television commercials are the ones that we wish our children to follow. It is time we recognised that during these impressionistic years, advertising messages create a special kind of classroom where the sales person behind the counter becomes the teacher or the indulgent parent.

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Some Thoughts on Developing Child-friendly Media

Mike Jempson

My experience is as a journalist. I have worked with children in the production of newspapers, and recently spent two years investigating child abuse networks for a TV documentary. I have just completed a training pack for journalists covering child rights issues.

I am Executive Director of the United Kingdom media ethics body PressWise, which offers advice to those with complaints about the mass media. We conduct research and provide assistance to print and broadcast journalists. We also work with the media regulators. The Report and Recommendations (see Appendix 1 at the end of the article) of our 1997 "Child Exploitation and the Media Forum" have proved influential in a variety of arenas. This led to my appointment as Media/Child Rights Co-ordinator for the International Federation of Journalists (IFJ), the development of guidelines for media professionals in coverage of child rights issues (see the section "International and Regional Declarations and Resolutions" in this book), and our involvement in a number of related UNICEF projects.

This article is offered as a contribution to the debate about how best to achieve child-friendly media.[1]

Reflections on the image of the child in the media

Children are a captive and impressionable TV audience. They are fascinated by television which tells them stories and offers them exciting images of worlds they might otherwise never see. So powerful a medium must take its responsibilities to child audiences very seriously.

A study of reactions to children's programming among 6-9-year-olds in the UK by Dr Anne Shepherd of the University of Leeds[2] suggested that they could identify the 'good' and 'bad' characters in TV programmes but were often unclear about the main plot and tended to develop their own stories based on clues offered by the programmes.

These results were confirmed in a follow-up study[3] which concluded that while "children's ability to distinguish reality from fantasy on TV suggests that they realise that much of what they view is fiction", it is harder to establish "the stage at which they realise ... that TV provides insights into other social worlds". Although by the age of 8-9 years children were found to be "beginning to reach a more sophisticated view of TV reality".

However a study of 11-13-year-olds[4] has shown that they strongly identified with the plots and characters of 'soaps' which were perceived as a 'dramatic rehearsal' of the moral and social problems with which they would have to grapple in real life.

A more intensive study among 15-17-year-olds[5] revealed serious concerns about misrepresentations of 'reality', under-representation of ethnic minority groups, and a desire that youth television should be explicit about issues such as the horrors of drug addiction. While they resented any suggestion that their own tastes and standards should be protected – in other words they wanted to be challenged, a natural development from the role that soaps (had) played in their lives – they did express concern, as do many older people, that younger people should be protected from disturbing material.

Such country-specific research cannot automatically be translated to different settings, but it does offer an indication that children and young people may be captivated by TV but they do not entirely suspend their critical faculties. After all they have their own personal experience against which to judge what is presented to them on screen.

The charity Save the Children has gained an insight into children's attitudes towards their representation in the print and broadcast media, by talking to young people in Barbados, Canada, England, Israel, Namibia, Northern Ireland, Palestine and Romania.[6]

The interviews showed that children were very clear about what they dislike most about their treatment by the print and broadcast media:

- the use of children's serious comments to make adults laugh;
- the use of very 'cute' children to add charm appeal;
- the use of photos and descriptions of children in miserable situations to evoke emotion, because it does nothing for children's self-respect, or for the audience's respect for them;
- children being patronised and spoken down to;
- adults speaking for children, when the children know more about the subject;
- children being made to perform like circus animals;
- adults showing off children's ignorance;
- adults putting words in children's mouths, or interrupting them;
- children being made to look passive when they are not;
- young people being lumped together as a problem group called 'youth/s'.[7]

Many of these features are to be found with TV programme schedules for children or family viewing. And a similar pattern of coverage was found to be flourishing in the British press when members of the young people's media project Children's Express conducted their own survey in 1998.[8] Imagine that stereotypes were the only images of adults offered by the media, and it is easy to see why children are not pleased by these forms of portrayal in the mass media.

However, children are equally clear about what they want media professionals to do:

- let children speak for themselves;
- treat children as equals, human beings like everyone else;
- ask children what they think about issues covered in the media;
- give children the chance to speak freely to adults as well as to other children;
- see children as individuals, with their own thoughts, enthusiasms and concerns;
- let children be themselves, not what other people want them to be;
- take children's opinions seriously.[9]

One of the major problems is that children themselves are not taken seriously enough by media professionals whose main targets are the adult market. Conventionally children are regarded as a sub-group of society to be protected if not cosseted.

In commercial terms, of course, they are acknowledged as powerful allies of the advertiser. Convince children that they want or better still 'need' a product, and the advertiser can rely upon children to pester their parents until they purchase it. TV advertisers draw upon the same creative talents that produces TV programming and will often incorporate unsubtle references to the themes, styles and characters with which TV (and movie) audiences are familiar. Even if the price tag is way beyond the pockets of the bulk of their audience, TV advertising techniques can raise as many false expectations among children (and adults) as do glamorous TV and film representations of the adult world.

A child born into poverty, surviving on minimal attention, brutalised by a damaged parent, or brought up in an environment where life appears to be cheap, is likely to perceive the offerings of the media rather differently to a child who is valued at home, in school and within the local community.

Inevitably images of glamour and success, seductive advertisements for fast cars, expensive clothes and other consumer durables, and programmes that appear to extol the effectiveness of violence, will inspire those who have nothing to find ways of obtaining what others appear to take for granted. Tragically, and ironically, when children succumb and rely upon illicit means to obtain the goods they desire, they are likely to be demonised by the very mass media that exposed them to temptation in the first place…

Even the most well-adjusted child can be confused by the conflicting messages pumped out by the mass media, especially if her/his own lifestyle and experience is never reflected in what she/he sees, hears or reads. That is one of the reasons why the media must offer children the dignity and respect of recognition, and develop a consistent approach to the issues that confront children.

Often newspapers display a peculiar form of double standards – railing against corruption and abuse of power, yet ignoring what this might mean in terms of the way they present stories (and adverts).

In 1997, for instance, the UK media were happy to run pictures of 13-year-old child models parading down the catwalks wearing the latest products from fashion designer Vivienne Westwood's. The coverage was larded with a great deal of cant and sensationalism as the different arms of the mass media turned on each other with accusations of hypocrisy. This media furore provided the intended advance publicity for the Westwood collection.

Appearing on a late-night TV programme, *The Show*, Ms Westwood, who represents part of Britain's successful fashion revival which is supposed to be evidence that the economy is booming, claimed that she had wanted to keep her use of 13-year-old girls secret until they arrived on the catwalk. She admitted that her justification for displaying her fashion goods for adults on real, live juveniles was to demonstrate that her clothes could look sexy even on 13-year-old girls.

The use of teenage models by the acutely media-conscious fashion industry fits into a continuum which begins with sexually explicit material in teenage magazines and advertising directed at children – where the dividing lines between useful information, titillation and exploitation are sometimes hard to gauge. The Campaign Against Pornography run by UK feminists has highlighted how this continuum operates as a marketing device.[10]

Older teenage (girl) readers of the increasingly explicit magazines for young women are encouraged to first of all adopt the notion that "being sexually attractive to men is paramount", then learn the secret of their sexual power by developing techniques to catch and satisfy the boys/men of their dreams (while searching for their own 'ultimate orgasm'). These magazines, which feature models whose ages are openly given as 16 or 17, are often read by much younger girls and boys, who pick up the same message. The readers are expected to graduate to a range of other mainstream magazines which continue the theme of how women can use sex to achieve their objectives.

The journalists who work on such publications may consider that they are providing information, education and entertainment, but they are helping to socialise young people into accepting sexual exploitation as the norm. This is reinforced by some newspapers in the UK which publish horrifying stories about child sexual abuse and the activities of paedophiles, and also run pictures of naked women or explicit adverts for sex videos and masturbatory telephone chat-lines illustrated with pictures of women in schoolgirl outfits.

Among other socially undesirable consequences, this has the effect of confirming the powerlessness of the abused child. Forced to submit to an adult authority figure who insists on their silence with impunity, some abused children come to think of their assailant as somehow acting within his rights. Haunted by the anxiety that they will be in the wrong if they tell on daddy, uncle or the man next door, abused children may daily watch their torturer and other adults openly enjoy the spectacle of quiescent pin-ups... The message is clear – adults can indulge their sexual whims as they wish, so long as they don't get caught.

Recently two popular national newspapers in the UK ran competing 'shock-horror' stories about sexual behaviour on their front pages about the footballer David Beckham, whose most ardent fans are schoolchildren. "My Wild Sex with Becks" trumpeted one; "Love rat Beckham stole my bride" announced the other. Both had 'Exclusive tags'. But alongside these stories were two others which designed to catch the eye. One carried a portrait of a young black girl under the headline "Scandal of care girl, 16, who's had 1,000 men". Inside the paper the girl was fully identified and half a page was devoted to a picture of her, making her instantly recognisable.

The other paper led with "Admiral, The Vice Girl And Blair's Secrets" claiming that highly sensitive information was being 'leaked' to a prostitute by a military chief. In this case both adults were identified by name, but all the pictures of the woman were deliberately obscured to prevent easy identification. Young people confronted by the very different approaches taken to similarly shocking stories, in papers they were likely to read, were being offered extremely confusing messages about sexual behaviour.

Representation of sexual activity is not the only manifestation of these double-standards. Images of violence and the subtleties of cultural imperialism in the global market place also raise problems for children. Though some would argue that the global market means that producers must be more sensitive to the cultural concerns of potential purchasers, the export of TV products has to be seen in terms of the national economy of the producer country. Often films and cartoons are vehicles for 'product placement' and children are particularly vulnerable to these subliminal messages.

It is significant that the real economic value of popular cartoon or cartoon-like characters (Popeye, Power-Rangers, Teletubbies, etc.) now lies far beyond their role as small screen entertainers. Children want the toys, clothes, etc., as emblems of their enjoyment of or identification with the characters. That in turn can influence local cultural values in the longer term.

Domestic newspapers and programme producers can be expected to be much more in tune with local social, political, cultural and moral attitudes. Foreign suppliers of programmes are much more likely to reflect their own domestic standards and preoccupations than to acknowledge the special cultural needs of overseas markets.

Cartoons are the staple diet of children's TV schedules everywhere. Their appeal is usually based upon simplistic representations of, for instance, good and evil. Because they are (supposed to be) 'fun', perhaps those purchasing such products at 'bargain basement prices' for domestic consumption give insufficient thought to the deeper messages they convey – about violence, for instance, or about the marketing of related products. The long-term cost of importing different cultural, moral and social standards can be high.

If children are to grow up appreciating their own cultural heritage then the media have a responsibility to recognise, respect and nurture the cultures with which children are familiar at home. It is one of the strongest arguments for a healthy domestic media production industry, as well as making a significant contribution towards recognition of child rights.

The TV documentary production process

TV attracts mass audiences locally, nationally and regionally. In the global market place images broadcast on TV are far more likely to reach international audiences than anything published in a newspaper.

I want to focus briefly on the documentary simply because it is the genre through which we learn about how individuals and groups in a society behave, and indeed how whole societies operate. Documentaries tell us, apparently in great detail, about serious issues and difficult problems and people and situations we don't know. They offer us more than the in-depth newspaper feature because they use moving images, because they have more time to explore their topic, because the stories they tell gain authority and authenticity by putting faces to voices, and because they can use music to evoke moods. But they are also expensive to make, and that means nowadays that they must find sufficient markets to earn their keep.

One aspect of the media marketing process that the public never sees, and so cannot be aware of, is the 'pitch' to obtain development funds for a commission. If a programme is to be broadcast, the commissioning editor has to be convinced that it is 'watchable' and will be watched by the designated target audience. Producers have to meet these intangible 'value for money' expectations when seeking funds for their project. There is still no guarantee that the finished film will be purchased or broadcast.

Eventual transmission will depend not just upon the quality of the final product, but the extent to which it lives up to the original 'pitch'.

During the development phase of a documentary, researchers will contact potential contributors and collect a great deal of information. They may appear to be 'listening' to those they contact, but their goal is to fulfil the intentions of the programme-maker rather than the protagonists. The potential contributors inevitably develop their own perception of the finished product, based on what they have been told. It may be far removed from what the producer has in mind. If they want to take part (and most people are still entranced by the idea of being on TV), they are likely to supply *what they think the programme-maker wants* – even though they may never meet or talk to the producer/

director until filming starts, and they will rarely know or see what other contributions are being made.

They have no control over the structure and message of the finished product which emerges from a 'hidden' process of selection, editing and dubbing. The discrepancy between what they imagined they were taking part in and what appears on screen can come as a real shock, by which time the 'damage' has been done. This has a particular significance for documentaries about children.

The plight of children is always a powerful theme. There are occasions when such documentaries can have a profound effect upon public consciousness (internationally) and can be a tremendous force for good. However, if issues are simplified or sensationalised to highlight extremes, rather than attempting to explore the complexities of a situation, more harm than good may come of the programme.

Media professionals may acknowledge that, in themselves, such documentaries may do little to assist in resolving the problems of an individual child, but comfort themselves with the thought that they may at least alert the public to important social, economic, environmental, political, psychological or medical conditions, and encourage action or at least debate. Yet what may have begun as a story for domestic consumption about the problematic life of a child might have unforeseen consequences. A child's identity, circumstances, relatives, location, behaviour pattern, etc., become widely known, bringing with it sympathy, anger, even notoriety. The child becomes an 'icon' representing a particular problem, or even a particular society.

Programme-makers cannot be expected to be experts in child psychology, nor would we expect those working in child welfare to know automatically how to make programmes to a professional standard. That is why Producer Guidelines are necessary if the complexities of childhood and children's needs and rights are to be understood – and why it is important to appoint specialist commissioning editors for children's programmes.

When making programmes about and with children it is especially important to be aware of how the process is perceived by the children involved. They need to know what is expected of them at the earliest stage in the production process.

The TV programme is a construct which represents the child's life, often less accurately than it is perceived by the child itself. To most viewers (who lack a sophisticated knowledge of the medium and will not know the child) it *is* the child's life, and there is always a danger that once a child has been characterised (as good, highly talented, bad, dangerous, sad, etc.) on TV, the child and its peers will become convinced that this is the reality. For instance, publicity lends a perverse status to juvenile crime. A teenage offender's notoriety may generate fear, abhorrence or even pity among adults, yet may turn the offender into a 'hero/model' within the peer group upon whom s/he relies for validation. So the image becomes the reality, and the problem more intractable.

Journalists who gathered in Recife, Brazil, for an IFJ/UNICEF conference on Child Rights and the Media in May 1998, had the opportunity to discuss the making and construction of *Innocents Lost*, a powerful two-part documentary based around key articles of the UN Convention on the Rights of the Child. Award-winning UK film-maker Kate Blewett said she and her team had made the film in order to effect change where children's rights were being ignored. The film generated a huge response when it was broadcast in the UK, demonstrating how powerful media can be in getting the message out and getting the right response if children are allowed to speak for themselves.

The aim was to show the children's paid in their own words without any comments from adults. This type of journalism requires time and patience, and the willingness and ability to listen. She said that the most difficult thing about the filming was being with the children. She had tried to become part of their lives before interviewing them.

However some journalists at the conference felt the film was too sensational and too much geared towards Western sensibilities; some felt it that it failed to be impartial. There was even criticism that some shots might themselves be considered exploitative. The debate highlighted many of the ethical dilemmas facing campaigning journalists, and the difficulties that can arise even when the greatest care is taken.

Media professionals have a vital role to play in social mobilisation around the rights of children. They may be involved primarily as reporters of the deeds and omissions of others, but they are catalysts nonetheless. They should be regarded as part of the process of improving the image, rights and prospects of children. Their role is to record what happens, not as historians but as instant communicators. They act as the eyes, ears and voices of civil society. They may have to tailor their output to the market they serve, (and even the agendas set by their employers), but they jealously guard their right to be able 'to tell it the way they see it'.

Most media professionals are conscious of their social responsibilities and are keen to develop approaches to their work that will improve rather than inhibit their ability to communicate effectively. They are increasingly aware, and suspicious, of the public relations industry in all its forms – 'official' and covert government information services, political 'spin doctors', commercial PR and the pressure group tactics of many NGOs (non-governmental organisations). The key to gaining their trust is to ensure that they gain access to clear, reliable and unequivocal information; and to respect their role as professionals.

TV journalists most often communicate ideas, and sometimes launch campaigns, by producing 'stories' that help people to understand the world around them. The 'human interest story' is a dramatic device to capture people's interest/anger/sympathy and so explain a wider 'truth'. So, if journalists are to play a part in improving public understanding of children, they need access to 'good stories'. If these stories are to illustrate a 'truth', journalists need to know what lies behind the experiences they are writing about. That includes appreciating the rights of the children involved – their right to security and (even) anonymity, knowing about the laws and conventions that exist to protect them, and being free to investigate any breach of those rights.

How (well) media professionals do their job depends as much upon their personal skills and knowledge as it does upon the medium through which they work. An increasingly popular alternative version of the documentary genre is the docu-drama – fictionalised accounts of real events and people, or 'faction'.

The making and broadcast of Peter Kosminsky's film *No Child of Mine*, apparently based on the memoirs of a survivor of horrendous abuse at home and in public institutions, generated a great deal of controversy in the UK and illustrates more risks faced by those willing to take chances to 'make a difference'.

The print and broadcast media devoted a great deal of space and time to Kosminsky's use of a 12-year-old actor in the role of a girl who had suffered multiple abuse; to the accompanying Children's Society leaflet which suggested that 'sex tourists' could easily obtain child prostitutes in British resorts; and to concerns about the authenticity of the story.

Kosminsky rightly sought to conceal the identity of his informant, but the press, with equal justification, sought to establish the accuracy of her accounts of appalling abuse, once doubts had been raised by an unnamed Director of Social Services who claimed to know who it was about. Kosminsky was also at pains to describe the care with which the film had been made, especially in the casting of a young girl, and the filming of the many distressing scenes she had to play.

Some 300 children were approached by casting directors, and the successful actor was selected only after six auditions. In a press briefing Kosminsky, who has two young daughters of his own, explained:

> Acting ability wasn't our only concern. We also had to consider the child's background, the support she was likely to get from her parents, whether one of them would be available on set at all times, the extent to which the family and the child herself understood the script. I worried about her every single day during the filming. For a while it felt like having a third daughter.

The child's parents were very supportive, and the result, in terms of performance, was impressive. But the media frenzy about the film made fresh victims of the story's source, the actor who played her part, and the actor's family.

Few with experience of the sexual abuse of children would say that the behaviour depicted in the film was exaggerated; however, some also expressed concern that *No Child of Mine* might become a soft-porn video favourite for paedophiles. They claimed that the use of a child actor by the mainstream media could be regarded by paedophiles as intellectual and societal validation of their sexual misconduct – if it is alright for a TV company to use a 13-year-old in sexually explicit scenes, it must be alright for them to do likewise.

There was also concern that if the film were indeed based on untruth, and so were to be dismissed as invalid, the efforts of those devoted to protecting children from very real dangers are set back rather than enhanced. A. A. Gill, a columnist with a leading national Sunday paper, who had refused to watch the film, went further describing it as 'deeply immoral, prurient and fraudulent'. He claimed that

> All drama-documentaries are abuse – ironically appropriate in this case. The victim's distress is abused, and the real characters who aren't consulted or are portrayed as villains are abused. The process of law is abused, and playwriting as a vehicle for telling greater truth is abused by being hanged on the scaffold of 'fact'. Most important of all you (the viewer) are abused by being made complicit in the act.

He worried that high viewing figures for *No Child of Mine* would lead to acceptance of the genre. "Docu-drama will become ever more shocking, and true stories will have to justify themselves, not on the merit of public worth, but against last week's anguished offering... This is the simulated pornography of schadenfreude."

The incident demonstrates that sensational docu-dramas of this sort risk inuring the public to the horrors of child exploitation unless they are scrupulously well-researched and accurate. Great care must be taken to ensure that they cannot be dismissed as merely a pursuit of ratings for the broadcaster rather than a serious effort to enlighten the public and alert the authorities to injustice.

My point is simple. No matter how great the journalistic value or how worthy the intentions of a documentary about children, the primary concern of the programme-maker must be the well-being of the children involved.

Working with children in the media

Children have much to offer the journalist or broadcaster seeking a new angle on stories, because:

- they want to speak out;
- they have fresh and interesting things to say;
- they have a different perspective from adults;
- some issues – such as education, play, child abuse – affect them more than adults;
- sharing what they have to say increases mutual understanding between adults and children and helps narrow the generation gap (very often, old and young demonise each other because they do not talk back);
- involving children boosts their confidence in their own abilities, and helps them to develop;

- they are media consumers, too, and they like to hear what other children think and feel;
- they have a right to be listened to, to have their views taken into account, and to express themselves in the media.[11]

However, interviewing children requires special techniques. They need to be able to trust the adults they are working with, feel safe about what they are doing, and be aware of the likely consequences. That means allowing time to build relationships, to ensure that children know not just what they are taking part in but why. It also means that everyone involved (including their parents or guardians) is clear about the possible implications for the children.

Even taking pictures of children can give rise to special problems. Controversy about exploitation of photographs of young children taken quite legitimately for private and commercial use convinced British commercial photographers to draft their own guidelines to protect themselves and child models (see Appendix 2 at the end of the article). At the core is the notion that the child's interests are paramount, and this should be an overriding principle for all media professionals.

A check list may offer some guidance about whether the approach is being handled responsibly:

- Has time been allowed to get to know the interviewees?
- Has the sort of story being worked on been explained clearly and honestly?
- Is the approach based upon a fixed view of how the producer wants the children to respond?
- Has justice been done to what the children actually said – will they recognise themselves in what has been produced, or have their words been interpreted from an adult perspective?
- Have the appropriate consents been obtained – from the children, and responsible adults – for use of names, and the taking and publication of the children's images?
- Has the risk to the children of publishing their identity been assessed (and discussed with the interviewees and their guardians)?
- Has the truth of allegations made by children been double-checked?
- Have the children been told how to seek help, and will they see the finished product?
- What messages will adults receive from the item?

Sometimes the best people to interview children, are children. Training them in journalistic techniques is an investment in their future.

Creating space in the media for children

In this section and the next I have summarised some examples of how children might be 'engaged' in the production of their own media and outlined some of the most effective TV formats currently in use in the UK.

Newspapers specifically for children have not been a great commercial success in the UK. Some newspapers try to attract the next generation of readers with comics and youth sections, encouraging a sense of belonging with competitions and an agenda centred on popular culture, but produced by adults. Local papers may use pictures of groups of children to attract extra sales from relatives. Some run a young people's page with a 'club' to which they can belong, but editorial control is rarely shared with the target audience.

In 1981, when I was editor of a local paper in a working class district of London, we encouraged youth clubs in the circulation area to produce their own weekly page. A qualified youth leader helped them to develop their ideas and supervised their research, and professional sub-editors provided technical assistance, but the children chose their topics and had the final say.

The page broke new ground, and a few rules. After one group visited a police station to produce a feature, they superimposed a pig's head over the face of an officer who had agreed to be photographed. The story hit national headlines. I defended the young people's right to express their opinion, but the paper's credibility was damaged and from then on page proofs were double-checked before printing!

For a couple of years more recently, I worked with primary school children in Bristol to produce their own 4-page tabloid, with news, features, interviews, pictures and a cartoon strip. Each edition had a different editorial team aged from 6 to 11 years, and was funded from advertising and sales based on rates worked out by the children. The production process taught them about desktop publishing, design, economics, mathematics and social skills, as well as writing.

The Children's Express project which operates in Australia, New Zealand, the UK and the USA, enables young people to learn media production skills, produce their own journalism and helps to find outlets for their work.

Copy is researched and produced by children aged 9 to 18 years old, after school, at week-ends, and during holidays, under professional supervision. The younger age groups are trained as reporters; the older ones as editors. They work in teams to investigate stories of concern to them, or take commissions from the mainstream print and broadcast media. All material is recorded, transcribed and discussed, before the final version is produced. The project is heavily subsidised, but it has had great success, winning awards for written and broadcast material. National newspapers and TV companies use their material, and in the USA they have published books examining social issues from the perspective of the child.

Editors interested in developing more child-centred publications might wish to consider the following:

- appointing a children's editor or child correspondents;
- making sure the project is carefully planned and properly supervised, and that those taking part do so with their parents' knowledge and consent;
- devising procedures and guidelines to protect children from harm when they are working with you – chaperones, health and safety measures, etc.;
- developing simple guides to ensure that the children understand what they can and cannot do – e.g. the basic rules of journalism;
- ensuring that the children's expectations are realistic and that there are opportunities for them to receive feedback and to contribute to the evaluation of the project.

Most important of all – it is essential that participating children are not exploited purely for commercial purposes. Such projects should be seen as part of a broader system of media education which helps children to understand how the media operate and media's role in their lives.

Children's TV programme formats

Blue Peter, one of the best known BBC TV programmes for children in the UK, has just celebrated its 40th year. It has a magazine format and is broadcast soon after children return from school. Over the years, its agenda has been increasingly influenced by children's own ideas. It features do-it-yourself craft activities, celebrates children's success in a variety of fields, runs non-exploitative competitions, and organises national appeals to help children who are less well off in the UK and abroad. Its presenters are young and they engage in exciting leisure pursuits (scuba-diving, parachute jumping, skiing, etc.) which give children ideas about activities they might want to take part in as they grow up. Each year the crew also visits different parts of the world to give children an insight into how other children live and the issues that concern them.

The BBC also runs a regular programme called *Children's Newsround* which deals simply and directly with the main news stories of the day, including difficult topics like child abuse, famine and natural disasters, as well as special features of particular interest to children which may not make it onto adult news bulletins. Since the main news broadcasts are aimed at adults they are not popular with children. Having their own version enables children to discuss current affairs with adults, as well as protecting them from the distressing footage which often accompanies the adult version.

One of the UK's commercial broadcasters, Channel 4, has won awards for its *Wise Up* programme for teenagers, in which young people are encouraged to set the agenda. Programme ideas and guest presenters are sought from viewers and school visits. Guest reporters then 'make' a segment of the programme, often investigating a problem that has arisen in their own lives. They receive professional advice and assistance from a mainly young production team. The programme has a racy, youthful style with fast-moving, hand-held camera shots, but it is carefully edited and produced within formal guidelines laid down by the official regulators.

Several popular children's TV programmes now involve young people in presenting the show, from inside the studio and out on location, interviewing other children as well as celebrities and hosting competitions and games. Such programmes are heavily supervised and the young people are carefully chaperoned.

They have their critics, but they are a welcome departure from earlier attempts to entertain children with fast-talking, fast-moving, colourful shows which many felt were demeaning to the children because the emphasis was on the personalities and idiosyncrasies of the presenters.

Each broadcaster in the UK employs 'anchors' who introduce the daily package of children's programmes – indeed these parts of the TV schedule are specifically marketed as 'Children's BBC' (CBBC), etc. These young presenters are often assisted by puppets and develop their own quirky relationship with the viewers who are encouraged to send in letters, pictures, and so on. To some extent they act as 'surrogate guardians', since work and other domestic pressures mean that many parents are less able to be present to supervise their children's viewing. In recent years there has been a growing use of the phone, fax and e-mail as a means of allowing children to participate in their favourite programmes. This in turn provides a form of interactivity that may be missing from the circumstances in which the children watch. It also floods the broadcasters with new ideas from the children themselves.

Conclusions

Negotiating improvements in the way children are represented in the media requires care. Understandably, journalists and programme-makers resent external interference, especially from those who can use their power, influence or money to restrict their activities. That is why it is important to involve journalists and programme-makers in the development and review of internal guidelines and codes of conduct.

Developing greater understanding 'at the top', and especially among those responsible for training media professionals, about the needs and rights of children, is as important as ensuring that journalists and programme-makers develop relationships of trust with other professionals who work with children (teachers, social workers, etc.).

Out of such dialogue could come clearer guidance governing the conditions under which children are filmed (including specific regulations about chaperons), as well a 'best practice' arrangements covering research and presentation of sensitive subject matter.

Mistakes are bound to be made, but greater openness also means a willingness to take responsibility for mistakes, and their consequences. If it is justifiable for the media to highlight the shortcomings of the authorities, it is equally valid for the public to challenge the shortcomings of the media. That means developing systems of regulation that acknowledge the rights of the public – to receive accurate information, to respect for their privacy, to appropriate redress – as well as the principle of press freedom.

And finally, those of us who work in the media have immense responsibilities. For the most part our intentions are good, although both the print and broadcast media appear to imagine that the public, including children, can only deal with issues if they are presented in simplistic form. If we try to tell the truth in all its complexity, and avoid succumbing totally to commercial pressure, we can sleep more easily. The more sensitive and well-researched the journalism we produce today about and for children, the more confident we can be that their future will be better. And if we learn to respect their rights, they will learn to respect ours.

Notes

1. The article is an expansion upon a paper originally prepared for UNICEF-sponsored seminars for media professionals in Manila, Philippines, in October 1998.
2. *Children, Television and Morality*, UK Broadcasting Standard Council Working Paper 1, by Dr Anne Shepherd, University of Leeds, 1990.
3. *Children, Television and Morality II*, UK Broadcasting Standard Council Working Paper 5, by Dr Anne Shepherd, University of Leeds, 1992.
4. *Morality, Television and Pre-Adolescent Young Minds*, UK Broadcasting Standards Council Working Paper III, by Margaret Dunn & Caroline Gallagher, Research International 1990.
5. *Television and Young People*, UK Broadcasting Standards Council Working Paper VI, by John Caughie, University of Glasgow, 1992.
6. *Interviewing Children: A Guide for Journalists and Others*, Save the Children, by Sarah McCrum and Lotte Hughes, 2nd edition 1998.
7. *Interviewing Children: A Guide for Journalists and Others*, Save the Children, by Sarah McCrum and Lotte Hughes, 2nd edition 1998.
8. *Kids These Days...* Children's Express UK, 1998.
9. *Interviewing Children: A Guide for Journalists and Others*, Save the Children, by Sarah McCrum and Lotte Hughes, 2nd edition 1998.
10. "Top Shelf & Teen Mags" by Penny Iveson & Anne Mayne, in *Child Exploitation & the Media Forum Report & Recommendations*, Ed. Mike Jempson, PressWise/ACHE, 1997.
11. *Interviewing Children: A Guide for Journalists and Others*, Save the Children, by Sarah McCrum and Lotte Hughes, 2nd edition 1998.

Appendix 1: Extract from **Recommendations of the Child Exploitation & the Media Forum**, 11 March 1997, arranged by PressWise in conjunction with Action on Child Exploitation (ACHE), UK, and chaired by Elizabeth Lawson QC

- More opportunities need to be given to young people to express their views, and be listened to, about the issues raised by the Forum, in all disciplines concerned – the media, the caring services and law enforcement.
- Even the most responsible reporting of child abuse can have a dramatic and lasting effect on victims and their families... We urge newspapers, magazines and the broadcast media to bear this in mind, especially in terms of the way information is presented to the public. In particular we urge them to arrange and pay for suitable counselling to be available for victims of child abuse who disclose their experiences to them.
- Care must be taken to ensure that media coverage of child exploitation is accurate, informative and educational and protects the children concerned whether they live in the United Kingdom or elsewhere.
- ... Newspapers and magazines should not juxtapose news or feature stories about sexual abuse alongside sexualised images of young girls and naked women, or on pages that carry advertisements for sexual services, especially those featuring adults dressed like school-children.
- We... would question whether children should be involved in modelling careers at a young age. We urge all photographers, photographic agencies, parents of child models, modelling agencies and advertising agencies to move swiftly to formalise industry guidelines, to ensure they are widely known and understood, and that adequate monitoring mechanisms are in place. Evidence of adherence to the guidelines should be a prerequisite of publication of images of children.
- There is a clear need for much more communication, co-operation, understanding and trust between those involved in protecting children and those who report on child exploitation.
- There is a need for more training of social work departments on how to deal with the media, and of journalists on the role and responsibilities of social workers.
- Child exploitation needs to be understood by the public but in explaining the issues, especially the physical or sexual abuse of children, care must be taken not to betray confidences from children or parents who are in need of protection.
- There should be a policy of openness in local authorities and other social service agencies when allegations of abuse of children in care are made, providing the children concerned cannot be identified.
- More detailed consideration needs to be given to calls for the media to be granted greater access to court procedures involving children... but there are serious issues of accountability and transparency that merit further investigation.
- Child exploitation is an international problem. Any efforts to address child exploitation and the media in Britain should take into account international initiatives, particularly those flowing from the Declaration and Agenda for Action of the World Congress Against Commercial Exploitation of Children.

Appendix 2: Draft Code re Child Models, UK Association of Photographers

first made public at the Child Exploitation & the Media Forum, 11 March 1997, UK

1. Photographers should try to stop taking pictures of children in underwear, especially for mail order catalogues (a known and easily accessible source of paedophile material). Assistance from large mail order firms and large groups of department stores who produce smaller catalogues and PR pictures needs to be sought.
2. Photographic collections of children held with stock libraries need to be monitored carefully, to be doubly sure who they are selling to and what they will be used for.
3. Manipulation of stills and films, and especially pop videos where children are being used a lot, need to be looked into. (One parent was asked if her son could be filmed dancing and pulling off his shirt – the plan was to then manipulate his sister's head onto his body. The mother refused and it didn't happen.)
4. No child should ever go on any shoot without a chaperon.
5. The chaperon should have the right to be in the same room where the child is working, at all times. If at any time the chaperon feels the child is being misused, over-worked or bullied, s/he should be able to withdraw the child from the session without forfeiting the fee – especially in such cases where the child is asked to do something utterly different to that for which they were hired.
6. A chaperon must never leave a child in a session on her or his own, however boring it may be to sit and wait for the session to finish.
7. If a parent cannot take a child to the shoot, s/he should notify the photographer with the name of the chaperon and make sure the photographer has a phone number to contact the parent/s in an emergency.
8. Children must not be allowed to travel unaccompanied in mini-cabs or taxis. If this is really necessary a radio-controlled black cab should be used in order to keep the child in contact with an adult known to them.
9. If a child (usually a young teenager) is sent on a shoot without a chaperon, the agency and photographer/client must be notified before the shoot and given the right to cancel if they are not willing to accept responsibility for the child. At all times, the parents' contact number must be supplied in advance in case of emergencies.
10. If the model agency has a call from a photographer/client for one of their children's books, and the photographer or client is new to them, references need to be sought before the book is sent.
11. Children are often worked far too long, or kept hanging about on shoots. Strict guidelines are needed as to how long each age group may work.
12. Parents must be educated, possibly through women's magazines, in what are normal modelling activities and what are not.

'Kids These Days...'

A Seminar Researched and Presented by Young Journalists from Children's Express

The seminar 'Kids These Days...' on how children are portrayed in the media – researched by children themselves – took place on April 20, 1998, in London, United Kingdom. The seminar was organised by Children's Express in partnership with Save the Children. The Freedom Forum, a non-profit, non-partisan international journalism foundation, sponsored and hosted the seminar and produced the seminar report. Child reporting teams of 'Kids These Days...' have subsequently undertaken training of postgraduate journalism students at London's City University as part of their course in ethics. With permission from Children's Express we here reproduce the first half of the report, i.e., the children's presentation of their research findings. The full report also includes a response by the associate editor of The Independent, and an open discussion – questions, comments and viewpoints from the floor to the Children's Express panel. For enquiries about 'Kids These Days...', please contact Rowena Young, London Bureau Chief, Children's Express.

Welcome

Moynul Mustafa and *Delwar Hussain*: Hello and welcome to 'Kids These Days...', the first serious attempt by children to look at the way young people are portrayed in the media. My name is Moynul Mustafa and I'm 16, and mine is Delwar Hussain, 18, and we're both editors at Children's Express. Some of you may not know a lot about us, so I'd like to welcome on stage Stephanie Williams, the Executive Chairman of Children's Express.

The story so far: Three years of Children's Express

Stephanie Williams: Children's Express is a charity. Our mission is to give young people the power and means to express themselves publicly on vital issues that affect them. This morning's seminar is the first time we have called a public event ourselves. Normally we operate as a news agency with members coming in after school, at weekends and in school holidays. We work with 130 children in London and around 50 in Newcastle. Our whole focus is journalism. The children you see in yellow T-shirts are our reporters who are aged 8 to 13; those in red are our editors aged 14 to 18. The stories they research and produce are published and broadcast in the mainstream, adult media. Besides aiming to help children to develop and express their views, we work to persuade adults that what young people have to say is worth listening to.

What you will hear today is the product of around six months' work. When I set up Children's Express three years ago – as a journalist with more than 20 years experience myself – it was incredibly difficult for me to persuade the media to take the work we were doing seriously. I received some stunningly patronising put downs from editors and press offices. At the same time, I began to read the media in a different way, looking at the way that children were portrayed. All of us – young and old – are stereotyped by the media – but in the case of children, I was struck by the negativity.

Teams of the kids tried at first to interview newspaper editors about why this should be so, but the editors did not even begin to grasp what they were talking about. That is why we decided one day to sit down and cut every piece that mentioned children. Then our reporters and editors worked through those cuttings and sorted them into categories.

You are going to be surprised by what you hear. You won't agree with some of it. You will sometimes be puzzled by the way the kids have categorised items, but you will be free to ask questions at the end. Our intention today is to provoke discussion, raise awareness and provide the first small step towards making a change in the way society perceives children. We hope that a forum will emerge to take these issues forward. I'd like to say a big thank you to our supporters, Save the Children who have helped with the organisation today and run our Newcastle Bureau, and to The Freedom Forum for making today possible.

Teen trainers' introduction

Delwar: Today's presentation aims to give you an insight into what young people think about the way their generation is portrayed in the media. Our strength is that we know what it's like to be young people, unlike editors of newspapers who may try to second-guess what we think.

Over the course of the next two hours, you may look at us and think: "What do they know? They're just a bunch of kids." But while we may not have degrees in journalism, that doesn't mean to say that we don't read or think about what's in the papers. We do.

We're not here to dictate what's right or wrong, just express our views and gather your thoughts on the subject. We will present the facts as we see them. You might be surprised and shocked by what we say, but please stick with us, listen to what we say and consider *why* we say it.

Moynul: Today, we'll be starting with a light-hearted view from your regular newsroom. Then we'll set out our findings and define the ways we believe children are commonly portrayed. We'll hear about the views of children who have themselves been in the news and then we'll put forward some practical suggestions to improve relations between children and the media. Finally, Jack O'Sullivan, associate editor at *The Independent*, will make a response before we take questions from the floor.

The industry view

Moynul: To give you an insight into how important the issue of children in the media is to some journalists, Children's Express editor Sharon O'Dea, 17, called journalists on all the major titles. Here she presents a record of the conversations she had, with the help of editor Lizzie Kenyon, 14.

Delwar: Sharon calls a left-leaning tabloid:

> Hello, managing editor here.
>
> Oh, hello. My name is Sharon O'Dea. I'm researching newspapers' policies on working with young people. Do you have guidelines on working with children?
>
> Er, I don't really know much about our guidelines and policy. It's not really my department. You'd be better off talking to Personnel.

However, the Personnel department referred Sharon straight back to the managing editor who, when pushed, said:

> Hold on a minute... er... Press *Council* Commission. I think we apply the Code of Practice. We don't have additional guidelines over and above that.

Delwar: Some newspapers took the issue more seriously. One managing editor was particularly thorough, citing the Press Complaints Commission's Code of Practice[1] – not the "Press Council Commission's" – and the Children's Acts. However, as on many other titles, his confidence in his staff's knowledge of official policies proved misplaced.

Sharon called the news desk:

> Hi – just checking on whether you have a policy on working with children? I'm researching newspapers' policies in this area.
>
> No, I don't think so. However, if you submit something in writing...

Moynul: News desks on other broadsheets fared no better, with responses such as:

> No we haven't.
>
> I don't think so.

> Probably. I'll just put you through to, um, education.

Delwar: News desks on the middle market and tabloid titles were also unsure of their policies. Responses varied:

> Each case is taken individually.
>
> Not particularly. News is news. I'm not the best person to talk to. Try the legal office.

Moynul: Sharon concluded:

> If the PCC Code is so strictly observed, why do so many journalists not even know about it? Some titles didn't highlight articles of the Code not specifically relating to children, such as the right to privacy and the need for accuracy. And the PCC guidelines don't address many of the important issues that arise from young people being the subject of news investigations. Only one or two papers mentioned the Children's Acts and there are other laws on harassment that have an implication for journalism, too.

Delwar: Perhaps this is some indication of the need for a broader debate about children and the media.

Report of findings

Moynul: From Monday to Friday of the week beginning 15 September 1997, members and staff from Children's Express trawled through all the national dailies cutting any story that mentioned young people under 18.

There were nearly 400 stories mentioning children in the week's papers.

The Mirror had more stories than any other paper with 60, *The Daily Mail* had 49, *The Express* had 42, and *The Sun* had 40. But *The Star* carried only 25 examples. *The Guardian* contained 50, *The Times* had 38, *The Daily Telegraph* had 36, and *The Independent* 30.

We also took a snapshot of the regionals, cutting *The London Evening Standard* (30 stories) and *The Sheffield Star* (17 stories). All of them raised some concern.

Delwar: Then teams of us began reading through these cuttings in detail. We looked at how they presented children and what they suggested about adults' attitudes towards us. We wrote down observations as they occurred to us. We felt every cutting contributed to a revealing image of how society views kids these days. When we looked through everyone's comments, we were able to piece together similar types of concern and eventually identified seven ways in which we believe children are consistently portrayed.

Nearly half (49.8%) the stories in the nationals portrayed children negatively. This figure rose to 68 per cent in the regionals, though that sample is very small, so we shouldn't read too much into this. In our view, not one story presented an entirely realistic portrayal of a child or a children's issue. Few of them considered children's point of view.

The seven ways in which children were routinely portrayed in the nearly 400 national newspaper stories analysed, were the following:

The seven stereotypes	%
Kids as victims	31.5
Cute kids sell newspapers	26.7
Little devils	10.8
Kids are brilliant	9.7
Kids as accessories	8.4
'Kids these days'	7.5
Brave little angels	5.4
N =	370

There are seven kinds of kids these days

Delwar: Through recorded roundtable discussions, teams set out to define the seven stereotypes we had identified and figure out why we found them troubling. Representatives from those teams will now present their findings, going through each of the stereotypes in turn and giving a few quotes to spell out what people felt about them. Bear in mind they're reading quotes from the roundtables, not necessarily their own points of view.

Kids as victims

The most common type of story portrayed children as poor, vulnerable victims. Nearly a third of all the stories about children (117 cuttings) presented children this way.

Look at this headline in *The Sun*: *School yobbo buried 8 inch bread knife in my Jamie's back*. Where his mum is quoted, she doesn't use the words "my Jamie" or "school yobbo". They're there to make it seem worse than it was. The size of the picture and the knife makes it really sensational. In *The Mail*, Jamie is "lured" and the caption actually calls him a victim. By contrast, *The Times* article is more factual.

Daily Mail: *Suffer the children, Up to 10,000 children are dying of hunger every month in North Korea*.... Look at the title and the visuals – it's sensation, sensation. This has been going on for years, but the headlines make out it's really new news. The people who read this think they're doing something to help, but they'll probably forget about it the next day. Readers get used to sensationalised stories. When a real tragedy like this comes along, they put it into the category of 'poor children' stories and won't pay as much attention as they should. The children are used as bait – when you get into the story it starts taking a different direction, looking at society in general and using children as a gateway.

The Guardian: Child victims in campaign against speed. The children in this story are victims – they've all been killed in traffic accidents. The photos show them as happy and smiling, which reinforces your sense that something bad has happened to them. But the story doesn't dwell on this. It moves on to how experiences could make a change for the better by helping to stop dangerous driving. Something positive comes out of their deaths. This shows the other end of the scale in this category.

Generally, when you look at stories like this, you find there's the innocent angel child living in a little house on the prairie surrounded by The Waltons, the family that has straight A's. All their good assets are brought up and maybe even exaggerated a bit. Moynul says: "Because victimised children are shown to be angelic, it makes it seem that only this sort of child can be a victim. It's never someone who hasn't done well at school or who isn't as perfect." Sharon thinks that: "Adults present children as victims because of a protective instinct. In the media's mind, it justifies their not taking them seriously. Because papers show children as small, vulnerable members of society, they say they're not responsible enough to need any sort of stake in society."

Cute kids sell newspapers

Over a quarter of the stories cut fell into this category. At 98 cuttings, this represented the second most common stereotype.

The Guardian: Teenagers drop in at the Foreign Office. These are token children – there are only four of them. They're there because kids are cute and trendy and it helps the attempts of the government to create a more open and less formal image. But a few kids in a photo doesn't mean much has changed. Not just anyone can drop in.

The Guardian: A recipe for opposition. This is another lopsided story. It doesn't mention children, it's about Kenyan politics. But it uses a photo of a child to make a point. Children are interested in this sort of story but they're not being involved in the story itself. They're used to make the story more shocking.

The Times: Campus plays it cool as Chelsea goes to college. Billions of people go to college every year. How come *they* don't get slapped across the newspapers? Chelsea's only there because her dad's the president of the United States.

It's insulting to have this story smack in the middle with a big photo when there are these serious stories around it that only get a few lines. How can you put it on a bigger level than the neighbouring stories on cancer, a judge who sexually assaulted five women, and a nuclear battle?

Mehrak says: "Look at the newspapers and you see, completely out of the blue, slap bang wallop in the middle of nowhere – a kid story! I was reading an article where some Native Americans wanted to start exhibitions in museums and somehow there was this picture of a cute little 10-year-old wearing a Red Indian outfit and going 'wah wah wah wah wah wah'. It was just being used for publicity, to make the cause seem bigger."

"Kids in these stories are just being used by the papers", said Curtis. "If they weren't there, these stories couldn't be published. The kids aren't benefiting from it. They aren't getting anything out of it."

Little devils

Just over a tenth of the cuttings demonised children. These are the stories of the evil child, the bad children of bad parents, the young hooligans of today. This category can share much with the victim stories and those which show the lives of kids these days are different from their parents'.

The Daily Mail: Shame of the refugee family raised to steal. This details the crime and says nothing about the children themselves or why they shoplift. It's just a sensationalist story. According to this article, the children risk getting sent to prison for the hell of it, because they're greedy and evil. They're like innocent lambs who've turned devilish, not human at all. Because they're refugees the crime is made out to be worse.

The Evening Standard: What makes a young criminal. I don't like this "telltale signs on the downward path". It's as if it's saying you're a criminal before your born. I know it's more likely you will be a criminal if you experience any one of these things, but it's not automatic as the story suggests. I have friends who live in crowded accommodation but if they have a good relationship with their parents, if they have respect for them, they want to please them and that might stop them turning to crime.

Sharon has this to say about the category: "Children are meant to be these really cute, sweet little things like the babies and toddlers you see in adverts. When it all goes wrong, it's really bad and journalists want them to be like a devil. When a kid tries to rob a bank, they roll out Sir Rhodes Boyson and say we should bring back the cane. They wouldn't do that if it was an adult. I don't see why children should be treated more harshly."

Mehrak comments: "The reality is they don't have time. They hear a story about bad children, get out the bare facts and then it's a stereotypical image. The kids aren't given a chance to explain themselves. Journalists should try to tell both sides of the story."

Juanita agrees: "Journalists don't dig deep. They have the attitude that children should be judged or praised and that's the end of the story. They only tell people what sells newspapers."

Kids are brilliant

With 36 examples, this stereotype accounted for just under a tenth of the sample.

The Times: No kidding, it's the boyracers – about the racer who became a record-breaker aged 4. Adults are a bit amazed by this. If it was an adult breaking a record, it would be good news but not as exciting as a 4-year-old. The big cars and the racing leathers make the boys look small, but they've conquered a record!

The Guardian: Shy 10-year-old piano prodigy – about a boy whose performances reduce the audience to tears. This is the image of a really smart kid. He's already been playing the piano for eight years and he's really good! He plays like a professional. He's not like an average 10-year-old.

The Times: *The prodigy grows up* – did Midori enjoy her hothouse upbringing? Since she was 13, she has been playing the violin at big concerts. This shows that if you are a prodigy when you are young, it sticks to you as an adult. These kids have done amazing things, but what about the rest of us? I'd like you to try and see our point of view and write about what *we* see as an achievement, not just measure us by your standards.

This is what my team mates said: "These articles say, 'Look! This kid is brilliant – and *you're* not' ", Mehrak explains. "Once I told a teacher about what I do at Children's Express and the local paper wrote it up as 'Mehrak Golestani, age 11, has already sold stories to *The Guardian* and *The Times*'. They had it like I was sitting typing stories into my computer at home and faxing them direct to the news desks. There was no mention of the teamwork and CE."

Moynul comments: "They're like the 'and finally...' items on the TV news. They're there to make you feel good." Curtis adds: "They're there because they're *not* about bad children."

Kids as accessories

This treatment appeared in 31 cuttings. Some examples share similarities with the 'cute kids sell newspapers' category. This category worried us less than victims and devils, so I won't say too much on it.

The Sun: *We named our babies after Diana, Mum's tribute to People's Princess*. This is a prime example. The mums are using their babies for their tribute. It makes the mums look better. The princess died and they liked her so much they named their babies after her.

Sinead points out: "Papers use phrases like 'she's a world famous fashion designer *and* she has two beautiful children'. The kids are like a hat you bring out on special occasions and put back in the closet when you've finished showing it off. It makes kids sound like objects."

"There might be a picture of a smiley, happy kid and the parents with fake, cheesy grins", explains Mehrak. "But children are not the property of anyone. They're discriminated against like ethnic minorities." Curtis adds: "The children aren't taking part in the story. Writing children up like this encourages other adults to not want to know about kids."

"Until we're 18, we're not seen as individuals in the eyes of the media", concludes Pete.

'Kids these days'

This stereotype, which accounted for 28 cuttings, is a big problem. It's adults putting you down. You feel bad enough, but then they walk over you. Children have to prove they're not all bad and that's unfair.

The Daily Mail: *The gun girl corrupting our children by computer*. This says children are addicted to computer games and are corrupted by them. If you learn how to win a computer game by fighting and killing people, or taking cars, it says you will do it in real life. But it's just a game. I might play it, but I'm not going to kill someone the next day. In a game you have power to kill, but that doesn't mean you have the power to kill in real life.

Evening Standard: *The vicious games children play, Boys hooked on sex and violence in computer games*. Children have got used to these games. Adults don't see it in the kid's way. They're not used to it so they judge it from that point of view. They don't understand it. They're scared of it.

Here's what my colleagues think about this category. Sharon says: "Adults that do this don't actually realise kids are different now. This isn't the world of Enid Blyton. We don't all hang around in fields with people called George and Charlie, and drink ginger beer and say everything is wizard, because it isn't. We have to deal with different social experiences and journalists don't put those into context."

Juanita suggests: "It's all so 'back in my day, schools weren't like this'. But back then, everyone left school at 15 with no qualifications – it's a trade-off. Okay, there are bad kids at school today, but there were always bad kids at school."

Brave little angels

This stereotype was found in 20 cuttings, and formed the smallest category overall.

The Sun: *Courage of Josie*. This shows Josie Russell smiling and happy. She looks like one of those girls that works hard because of her smile. But young people are not angels and they're not devils. They're somewhere in the middle.

The Telegraph: *Girl of three follows TV tip to save her mother* – about a toddler who dialled 999 when her mother collapsed. This is the one I've been waiting for. It's like a miracle! This would make me feel like there's one group of great kids and I'm out of that group. It makes you feel you're not worthy.

Here's what my colleagues think: "The media and society as a whole believe children are perfect and the only thing that makes them imperfect is society", says Sharon. "Children can be wonderful and anyone who isn't is obviously very bad indeed. When tragedies happen, children appear on the front pages of newspapers as little angels who've never done anything wrong in their lives. I'm not taking away from them in any way, but they are normal children until the point when they die. It's the fact that they die in such an horrific incident that turns them into martyrs."

Pete says: "A stereotype that shows a child in this light means the real depth of the story is not attacked."

Mehrak Golestani: To sum up, we came to the conclusion that, in adults' eyes, kids are victims, kids are cute, kids are demons, kids are right little characters, kids are status symbols, kids are not what they were, kids are brave little angels. When we come to the audience discussion, we'd be particularly interested to hear your response to the victimisation, to kids being used for their ability to sell newspapers, and the demonisation issues.

When the media gets it right

Mehrak: Before you despair of the media ever being able to portray children in a way they want to be seen, I'm going to talk through some examples of how journalists can get it right.

Take this – *They call this childhood?* from *The Independent on Sunday*. This is a good example because it really shows that sometimes adults *do* care and they can follow through. The journalists at this paper were really shocked by what they first heard about these children. They investigated further and put the story on the front page and in a leader, as well as on the features pages.

However, I still feel the visuals let it down. These are really, really stereotypical because they show kids messing about on street corners, sniffing glue, with all their brand names on. It counteracts the positive way the article portrays these children.

Young Britain, The Independent. This is good news for our rapporteur, Jack O'Sullivan, who wrote some of the pieces in this series. This is really, really good. It represents young people's views in an unbiased way. There's nothing stereotypical about it at all. The journalists talked to a wide range of people and much of the interview is made up of their views and quotes. The photos represent the subject they're talking about. It's just normal!

But, sorry, Jack, the young people are in their early twenties. They're not children are they? If journalists want to know what it's like to be a child in Britain, they should be talking to children. I reckon they think the younger people whose views are represented in the survey, children as young as 12, couldn't express themselves as clearly.

I'm afraid I found it incredibly difficult to find examples of good practice by adult journalists, and looked to previous work by Children's Express for more ideas!

The first piece that struck me – *Classroom is wrong place to learn morals* in *The Observer*. I think this story is a prime example of how children should be portrayed in the media. It offers an unbiased view on the opinions of young people without being patronising or portraying children as a novelty. This article was our members' reaction to the statement made by a government quango on teaching morality in the classroom. It was good because we don't usually get consulted on educational matters. It shows that adults don't always know what they're on about when young people are directly involved.

The second example is a regular roundtable from Children's Express – *Love and lust: the gossip and fears from the playground* in *The Independent*. The piece shows what you get when children have a say in the angle and shape of an article.

When journalists talk about teenagers and sex, it's all: teenage pregnancy, lack of knowledge, unsafe, unsafe, danger! This piece, however, is about kids' takes on an adult subject. It's information, not sensation. Here is an angle that's not usually thought about.

Talking to kids behind the news

Delwar: To see how adult preconceptions of what children should and shouldn't be inform the production of a newspaper story, we sent news teams to interview children who have experienced intense media attention. One team went to talk to pupils at the Ridings School who were demonised for their disruptive behaviour. Another went to interview Jenny Teague, Britain's youngest known mother and an example of 'kids these days'.

Juanita Rosenior: *The Sun* was the first of many newspapers to cover Jenny's story. They broke the story on July 4 1997, with the front page headline *Sex at 11, mum at 12*.

Kierra Box:

> The bit about 'sex at 11, mum at 12' is a load of rubbish, explained Jenny. That's wrong. I did it a couple of days after my 12th birthday.
>
> They printed loads of things we were supposed to have said, but we didn't even speak to them, she said. They didn't interview us. They just got things off other people. They made really horrible remarks about us.

Senab Adekunle:

> Some of the papers tried to twist things so I would say what they wanted. They asked 'how many times did you do it with this boy?'. I said 'once'. And they said 'are you sure you didn't do it again?'. They were trying to turn it around. Some of them tried to understand, but some really didn't care as long as they had the best story for the paper.

Kierra:

> There was a picture of my mum and dad kissing, said Jenny, and it suggested something like 'no wonder the girl is like she is – look at the parents'.

Juanita: *The Sun* journalists approached many different people for their information – relatives, neighbours and friends. Somehow, they managed to get this private photo of Jenny's mum and dad. The family still don't know who gave it to them.

Moynul: The Ridings School attracted national attention in October 1996 when one of the teachers' unions stated that it contained 60 "unteachables" and the head teacher resigned.

> The headlines were the worst thing – *The school from hell*. Every time it was in the news, it was just a headline, said Michelle Foster, 18. It wasn't our story.

They had no evidence whether it was the worst school in Britain or not. They just kept using the same headlines over and over again.

The Guardian and *The Times* got to the root of the problem, said Michelle, whereas *The Sun* and *The Mirror* were just *School from hell*. Nothing to do with why it was like that. Just that headline.

Eleanor Graham, 16, said: At one time *The Sun* was putting in pictures of us with skinheads, beer cans and big cigarettes. It was pathetic because it's nothing like that. Michelle agreed: They portrayed it like it was a war zone, like it was really, really bad.

The press always said 'we'll put exactly what you say' and 'trust us'. You tell them and then you see it in the paper – totally different, said Gareth Nibbs, 16. Louise Roscoe, 18, added: One reporter came into the sixth form centre and asked what exam results we'd got. Michelle said she got an A-star in PE. The reporter said 'we won't bother putting that in'. Michelle said 'yeah, you will, because I worked damn hard to get that'. We all got A's, B's and C's, but they didn't put any of the grades in. They didn't want to see the good side of the school. Michelle confirmed: We told them things and they just twisted it and everyone read it and thought we were really bad.

They let a few children represent the whole of the school and they got ones showing off because they wanted to be on TV, said Stacey Murray, 17. Of course kids think it's funny to lie and then see it in the paper. Mary Burns, 15 added: At the end of the day, if you get money slapped in your hands for slagging off your teachers, then you're going to do it, aren't you?

Newspapers weren't interested in portraying us as a good school, commented Michelle. Some were, but there was nowhere near as much interest as when we were the so-called school from hell. The local papers are showing that we're doing good. They haven't been putting us down, but other papers aren't bothered. It's like, they're doing all right now – bye! They're old news.

Scandal sells and if something bad is in the paper, people will say 'did you read that in the paper?'. They don't tend to say it if it's something really good, but that's society. If newspapers were printing that Riding School is now rosy, people wouldn't be interested. It's not going to change.

They were saying it on national news, like it was the only school in the country that this had happened to, but it wasn't. When it goes national, people believe it. Local papers can say it but when it's on the news it's like 'oh, it must be happening, it's on the news'. It shouldn't have got to that level. It should have stayed local. Stacey observed: Everyone I met was talking about it, saying 'I'm not sending my kids there'.

Delwar: Forcing these children's stories into a journalistic straitjacket designed for adults was just one aspect of both the Jenny Teague and the Ridings stories. The emphasis was directed at playing up the very worst impressions of childhood today. At the same time, journalists made no allowance for the children's young ages as they harassed them for their stories. At times, the journalists behaviour bordered on exploitation.

Senab:

> When they approached us the first time at the local shops, said Jenny, my cousin told the journalists from *The Sun* to stick their story, so they got back in their car and sat there taking pictures. They said they would give me £ 2,000 if I gave them the story and that it was best for me to talk and get it out in the open.

Juanita: *The Sun* ran photos of Jenny which she did not know had been taken and which were printed without her permission. *The Sun* said it disguised her identity but there is only a small blackened area over her face. We think anyone who knows her would recognise her. In case any doubt remained, *The Sun* ran a photo of her school with its name clearly visible.

Kierra:

> It was hard enough looking after a baby, let alone having all the press around, said Jenny. They should have had a bit of respect. But as long as they had a story, they didn't care. They were like your worst neighbours. Wherever I went, they were there. They followed me to the shops, to the pictures, even when I was coming out of school. I went to the cinema with my friends. I didn't tell anyone but them, but when we got to the cinema, the papers were there. It was terrible. I got upset when they followed me and my friend to the swimming pool. We were having a really good time until we saw them, but then I had to phone my mum to come and pick us up. It was vile. I was really upset. Everything just built up and I was a nervous wreck.
>
> However, Jenny added: The people from the *News of the World* were really good. They contacted us and talked through what we were going to do. The reporter was really nice. She was only about 20 and was understanding. If I didn't agree with a question, I just had to tell her and she would change it.

Moynul: The story was amplified at the Ridings as soon as the nationals, and subsequently *Panorama*, became involved.

> They just didn't leave us alone. They'd approach us with 'can we have a word with you?', and you'd get talked into doing all sorts. They were coming 'round your area going door-to-door, explained Gareth.
>
> They weren't rude to you but the camera would be in your face. 'Don't take a picture', then 'click'. You're just walking down the road and they're filming you, said Eleanor.
>
> You just didn't want to go outside the front of the school. We used to get home another way, said Michelle. At one point they'd hired a crane and there were two camera men up there with telephoto lenses looking into the school. We had to close the curtains in some classrooms, added Eleanor.
>
> I gave my number to *The Mirror* and said 'can you not ring at so-and-so times?'. They said 'it's okay, we won't ring you, we'll ring the school'. I'd get home and they'd have rung. You'd specifically say 'don't come to my house', and they'd be there. No respect at all, said Michelle. Once you get involved,

> they're weren't going to stop. They were always there. They always want more off you.
>
> Gareth commented: A car pulled up and these journalists said 'what school are you from, lad?'. I said I was from the Ridings. They took loads of shots of us, just walking up and down the road and messing about. There were three of us and I think we got paid £ 10 each.

Delwar: The impact of intense, frequently inaccurate and negative media scrutiny has had an on-going effect on its subjects.

Senab:

> I wouldn't go out for a month, wouldn't do anything, Jenny recalled. Everyone would point and say 'there's the girl with the baby, the one who was in the papers'. Everyone knew about it. It was splashed all over the papers and on the telly and it's not exactly a good thing to be famous for, is it? It was really embarrassing. It drove me mad.
>
> I know *The News of the World* want to do a story when Sasha first goes to school and I think this sort of thing will carry on for the rest of her life – when she takes her driving test or when she wants to move out. I've got to explain that to her when she is old enough to understand.

> When someone tells you something all the time, you tend to think, well am I? said Michelle. You were constantly getting told Ridings is rubbish – what are you there for? You won't learn anything. And it gets to you. At first you're like 'no I'm not, no I'm not', but it does get to you. When it happened, we were going to be leaving [school] soon. I thought 'oh no, imagine putting the Ridings on your CV'.
>
> I lied once or twice. You're talking to someone and they'll say 'what school are you from?' and you'd say another school because if you say the Riding School when all the media were here, it was like 'oh, no'. It was as bad as that. You didn't want to tell them.
>
> Eleanor admitted: I wanted to leave, but my mum said there was no point. I couldn't do with all the hassle at school. I'd just started my GCSE courses and I didn't want to get off to a bad start, so I really did want to leave, though I'm glad I didn't in the end.

This experience also means that for some children, the media will never again be a source of accurate information.

> Before when you read a paper you'd look at it and think 'oh, my God!' Now, because you've actually been in, you look at the papers and go 'God, that can't be true'. If you've had experience of the media you know what to believe and what not to believe, said Louise.
>
> Michelle agreed: I used to read the papers and think if it's in the paper, it must have happened. But being on this side of it, you think, well, I've seen it now, I've been part of it. I've said things to people and they printed something completely different. You look at them now in a completely different light.

Moynul: We also approached a third interviewee with regards to this section of 'Kids these days...'. He was a teenager in care who had committed several minor offences and found himself branded by the media as a thug. He turned down our request. Christine Birchall, Press Officer at Norfolk Social Services, explained why:

Delwar:

> The media camped out on his doorstep and models were used to pose for photos in which they made V-signs at the cameras. Their faces were blacked out, implying they were actually the boy himself.
>
> The young man in question feels he has been too battered, too bruised by his experience of the media to risk speaking out about it. He was very fed up then and wants to leave that part of his life behind now that he has taken his exams and lives independently.

Moynul: I'm sure you'll agree this underlines what we've been talking about.

Action points

Moynul and *Delwar*: We would now like to put to you five ideas for how the press could improve their practice working with children. We would like to take this debate further so ultimately we improve the quality of journalism and society's picture of young people, so here are our Action Points.

- Give children a say in your stories
  Seek their opinion. Interview them. Recognise that their view on issues that affect them is an important one. If journalists interviewed children, it would help stop stereotyping because they would have a more accurate idea of what children think.

- Listen to what children say
  When you *do* interview children, go in with an open mind. Try not to influence what they say or your article will reflect an adult's perspective. Where space is tight, try to reflect the shape of your interview with children – don't pick comments that misrepresent or sensationalise a child's view. If you really listen to children, your stories will have different angles and will be more interesting.

- Talk to a representative group of children
  Remember that children's views are as diverse as adults'. Don't let one child's opinion stand for a "youth view". Journalists assume we all think the same thing, but we don't. An 8-year-old is a child and an 18-year-old is an adult. Children come from different backgrounds and have different opinions.

- Involve children in setting up the interview
  Explain the purpose of the interview, what happens to the results, where they will appear and who will read them. Explain the child has a right to

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turn down the interview, refuse a question or request more information before commenting. Offer children a choice of where and how the interview is conducted – whether by phone or face-to-face, whether singly, in groups or with a trusted adult present. Respect their wishes on these points. If a child trusts you, they'll give you more truthful and in-depth answers.

- Consult children on a wider range of issues
  Youth issues are not just drugs, sex, crime, but also benefits, the budget, employment rights and exploitation. You could get kids' views on anything – they're part of society. They're directly involved in things like education, but are never asked about them.

Moynul: Those are a few of our ideas about how journalists could improve their practice and product.

I'd also like to point out that Save the Children is today publishing an updated version of its booklet *Interviewing Children*,[2] which gives practical tips to help journalists make a better job of gathering information from children and making their views heard. Lotte Hughes, who co-wrote the book, is here today and will, I'm sure, be happy to share some of the issues highlighted in the book during the question and answer session.

Notes

1. The Code of Practice is available from the Press Complaints Commission, 1 Salisbury Square, London EC4Y 8AE, UK. Tel: +44-171-353 1248.
2. Sarah McCrum and Lotte Hughes (1998) *Interviewing Children: A Guide for Journalists and Others*. Save the Children, second edition.

Media Education

Media Education in Canada – the Second Spring

Neil Andersen, Barry Duncan & John J. Pungente

In 1922, Lewis Selznik, the Hollywood producer, is reported to have said: "If Canadian stories are worthwhile making into movies, then companies will be sent into Canada to make them." Selznik's dismissive words encapsulate a not uncommon attitude among some Americans to their northern neighbours. Canada, in this view, is not a place where interesting things happen. But in one area, at least, this presumption is manifestly untrue. The interesting stories in North American media education are Canadian stories.

To understand Canadian media education and communications, we must first recognize some of our special collective character traits and our relationship to our neighbour to the south. What makes us special? Former Prime Minister Trudeau likened our living next to the United States to that of a mouse that sleeps next to an elephant: every time the elephant turns over, the mouse has to run for cover to avoid being crushed. Is it any wonder that we have such a nagging, ambivalent relationship with our American cousins?

Canada is a country that has many contradictions. On the one hand we love American brashness, their sense of adventure and risk taking and, above all, their popular culture. On the other, we need to publicly denounce them for Yankee arrogance and imperialist policies. Canadians have been described as a relentlessly polite people; too often we are put in the position of apologizing for being somewhat dull. Our national slogan might be: "I'm sorry." To say that we are a conservative, basically law-abiding people, that we continually rank at the top of the United Nations survey as the best place in the world to live, never seems to inflate our meager sense of pride. Either we are too humble or simply too insecure to boast about it.

As a country whose population of 30 million (there are more people in the state of California than in all of Canada) is all contained in a narrow band that stretches for some 4,000 miles across a continent, we are painfully aware of the importance of communications. We have made some major contributions to communications technology (the creation of the Anik satellite and Telidon);

media theory (the work of Harold Innis, Marshall McLuhan and Dallas Smythe); and media production (The National Film Board, the Canadian Broadcasting Corporation and a burgeoning film industry). One of the most multicultural countries in the world, our large cities such as Toronto and Vancouver will soon have more visible minorities than the erstwhile white mainstream population. Immigrants' on-going contribution to our cultural fabric should be seen in the context of our multiple and shifting identities. Cultural hybridity is alive and well.

Canadians have tended to define themselves by what we are not – a dangerous social practice at the best of times. The result is an amorphous, low key entity that resembles McLuhan's notion of a cool medium, poorly defined, and encouraging us to fill in the gaps. McLuhan also noted: "The calculated ambivalence of Canadians is the most efficient way of maintaining a low profile, as a receptive ground for other people's fantasies." Writer and cultural commentator Margaret Atwood has pointed out that our cultural heroes tend to be low-key and unheroic. *Beautiful Losers* – the title of a novel from our renown pop singer and writer Leonard Cohen – seems emblematic of the Canadian perspective.

Our semi-detached relationship with the United States has also encouraged an amazing comedy industry. From actors Jim Carrey and John Candy to producers like Lorne Michaels who created *Saturday Night Live*, America's best known live television comedy show, Canadians have demonstrated a very marketable comedic talent. All jesting aside, there is intellectual substance here for a postmodern media and cultural theory, one that is playful, fluid and ambiguous. That Canadians read American popular culture ironically may be a collective character flaw but most of us see it as a gift. Seeing American stories on our television sets or up on the silver screen, a Canadian may be heard muttering: "That's not us, but it's damn close!"

The segue to Canadian media education is easy. Compared to our American cousins, we are considerably more advanced. As this article points out, all of our provinces have mandated media education in the curriculum, compared with only a dozen or so of the States. One could argue that the launching of media education in Canada came about for two major reasons: 1) our critical concerns about the pervasiveness of American popular culture, and 2) our equitable, tolerant, and, until recently, progressive system of education across the country which fostered the necessary contexts for new educational paradigms.

The history

In Canada secondary school film courses blossomed in the late 1960's and the first wave of media education began under the banner of "screen education". An early organization called CASE (Canadian Association for Screen Education) sponsored the first large gathering of media teachers in 1969 at Toronto's York University. Participants came from across the country. Largely as a result of budget cuts and the general back-to-the-basics philosophy, this first wave died out in the early seventies. But in the 1980's and 1990's there was new growth in elementary and secondary school media education. And, as of September 1999, media education will be a mandated part of the English Language Arts curriculum across Canada.

Canada's ten provinces and three northern territories each have their own education system. With responsibility for education resting in the hands of the provinces, there are differences in how each province deals with media education. The provincial differences are described in Appendix 1 at the end of this article.

Theory

Whether or not media education theory in Canada is special and unique should be left to a future doctoral thesis. We would have serious doubts. Canadian teachers are, like most informed media educators, participating in an eclectic circus. We are enthusiastic pragmatists, selecting from a rich menu of critical, cultural, and educational theories and filtering them for classroom use. Because of the small number of trained teachers – those with solid in-service training or those who have taken university courses in film and/or media and cultural studies – the majority use only snippets from a variety of sources: a few quotes from McLuhan, English studies, a diatribe from Neil Postman, a bit of Noam Chomsky's propaganda model drawn from *Manufacturing Consent* and the rest culled from resource guides, mass media text books, articles in newspapers and magazines, television documentaries and news programs.

As a generalization, there seems to be a consensus in many countries about contextualizing media education within the frameworks of the British inspired 'cultural studies', an interdisciplinary approach to the construction of knowledge which problematizes texts and foregrounds representations of gender, race and class. Thus, the critical premises behind our resource guide (strongly influenced at the time by UK media educator Len Masterman) and our media textbooks – the majority of them written by the Association for Media Literacy (AML) executive – are compatible with comparable material emanating from Australia and the UK. Of paramount importance is the influence of the discourses that are attached to the subjects that teachers are trained in, in most cases English.

Robert Morgan, a cultural studies professor at the Ontario Institute for the Study of Education, surveyed over 100 teachers who were teaching media in Ontario and critiqued the problematic challenges facing English teachers who teach media. He found that literary biases, élitist or canonical cultural expectations and typical English classroom practices shaped the media classroom. These would include using literary terminology; putting media into the context of myth studies (Joseph Campbell, Northrop Frye); uncovering ideological bias and media manipulation (the assumption that we are all seduced, passive dupes of the media); and looking for discriminating qualitative responses to media texts (program x has more pleasing aesthetics than program y).

To remedy these limitations, Morgan recommends that media teachers move beyond deconstruction by "acknowledging the individual, ambivalent, contradictory and shifting practices of media use, rather than attempting to suppress them through the assignation of stable and inherent textual meanings" (Morgan in Buckingham and Sefton-Green 1998, p. 121). He has other recommendations, as well, which are propped up with innumerable references to cultural and media education theory:

> We should begin with students and teachers' media interests and pleasures... Teachers should explore the dynamics of media practices they are implicated in and which are central to their communities... Quoting C. Mercer, he recommends an examination of 'the spirals of pleasure and power: the modes of pleasure, the modes of persuasion, the types of consent operative within a given cultural form'... This posits multiple points of resistance and negotiation rather than the victimology we now have.

Morgan raises important issues which address the complexities of discourse analysis and critical pedagogy. What is missing, however, are the ways of doing this effectively in the classroom. Progressive media teachers should reckon not only with the limitations of current practice but be encouraged to imagine productive classroom scenarios, a pedagogy of the possible that is rich in irony, pleasure, contradiction and subversion. The result would move us beyond our reliance on top down, protectionist models.

Ontario's key concepts

To examine the critical premises behind media education in Canada, it would be instructive to look at the widely acclaimed Ontario Ministry of Education *Media Literacy Resource Guide*. Published in 1989, the 232 page guide was a landmark achievement. At the time there was nothing like it. A minimum of media theory was followed by numerous practical classroom activities, a boon for teachers with limited knowledge and self-confidence in teaching media. (It is interesting to note that our eight key concepts of media, see below, have been adapted by innumerable media education enterprises in the United States.) That several other provinces were inspired to write their own media studies documents is the most important legacy. The new curriculum documents for the Language Arts from the Atlantic provinces (1997) and British Columbia (1996) contain major sections on implementing media literacy. In terms of their critical premises, there are sufficient parallels between the documents to make them compatible.

- Key concept # 1: All media are constructions.
  Media are not simple reflections of external reality; they present productions which have specific purposes.
- Key concept # 2: The media construct reality.
  The media often come to us with observations and experience preconstructed by the media with attitudes and interpretations already built in.

- Key concept # 3: Audiences negotiate meaning in media.
  Each of us interacts in unique ways to media texts based on such factors as gender, race, age, class and through our life experiences. Each of us negotiates meaning in different ways. Reception theory is implicit throughout.
- Key concept # 4: Media have commercial implications.
  Media literacy includes an awareness of the economic basis of mass media production. Networks look for audiences to be delivered to sponsors. A knowledge of this allows students to understand how program content makes them targets for advertisers and organizes viewers into marketable groups. The issue of ownership and control is of vital importance at a time when there are more choices but fewer voices. (90% of the world's newspapers, magazines, television stations, films, computer software are owned by a dozen corporate conglomerates.)
- Key concept # 5: Media contain ideological and value messages.
  Media literacy involves an awareness of the ideological implications and value systems of media texts. Ideology tends to be invisible and is associated with common sense assumptions we make about dominant and subordinate groups in society. We need to decode media messages about consumerism, gender representation, the acceptance of authority, and unquestioning patriotism.
- Key concept # 6: Media have social and political implications.
  An important dimension of media literacy is an awareness of the broad range of social and political effects stemming from the media. The changing nature of family life, the use of leisure time and the television campaigns of politicians are three such examples. The mass media serve to legitimize societal values and attitudes. The media also have a major role in mediating global events and issues from civil rights to terrorism. Finally, the struggle for a Canadian identity will continue to be difficult since we are dominated by American media and popular culture.
- Key concept # 7: Form and content are closely related in the media.
  Making the form/content connections relates to the thesis of Marshall McLuhan that "The medium is the message". That is, each medium has its own special grammar and bias and codifies reality in unique ways. Thus, different media might report the same event but create different impressions and different messages.
- Key concept # 8: Each medium has unique aesthetic forms.
  Students should have the opportunity to develop media literacy skills that will enable them not only to decode and understand media texts, but also to enjoy the unique aesthetic form of each. Our enjoyment of media is enhanced by an awareness of how pleasing forms or effects are created.

Though these concepts have sometimes been condensed to four or five, they remain the common language for discussion of any media text. And they serve as the basis for the development of media curricula across Canada.

Media education and audience

There are several important dimensions to audience studies:

- Work on audience gives us insight into how we make sense of the media, whether we are talking about our students, our peers, our families or ourselves. Understanding the formation of audiences is especially important in understanding the dynamics of youth culture.
- Today social and cultural issues are of paramount importance in our schools. When issues are mediated through gender, culture and race, investigations of audiences help to explain how and why we position ourselves and others in responding to media texts. Audience study encourages us to have empathy with other peoples' responses, to recognize intellectual and social complexity and contradictions.
- Audience study has foregrounded the importance of the pleasures of the text. It has helped us conceive of viewers as social subjects with multiple subjectivities. Similarly, texts are now seen as being polysemic – they convey many meanings, and hence elicit many different readings. In our responses, we learn how we can consent to the dominant or preferred reading (this is what many TV producers want us to do) or we can resist and provide negotiated and/or oppositional readings.
- Media can be seen as a symbolic resource which many adults will use – but especially young people – in making sense of their experiences, in relating to others, and in organizing the practices of every day life.
- Audience study should make us sceptical of the effects model in media research; it should also make us wary of the questionable research base behind typical moral panics in recent years – that the kids are being turned into zombies or little hellions because of the media – and the subsequent urge to censor or ban controversial media material. That most young people manage to mediate rather effectively controversial or violent media texts correlates nicely with the important insights of audience research.
- Audience study can lead us to learn about interpretive communities – Electronic Bulletin Boards on North American television programs, web sites containing information and gossip on day time soaps, *The X-Files*, *The Simpsons* and *Seinfeld* and on conventions for Trekkies (Star Trek fans). Many of these groups may participate in what Henry Jenkins has called "textual poaching" – appropriating material from pop culture but making it your own. For example, some Star Trek fans create their own Star Trek scripts with gay characters and themes, and rewrite endings of stories in the series.
- According to MIT (Massachusetts Institute of Technology) computer researcher Sherry Turkle, Internet chat groups have become "a significant social laboratory for experimenting with the constructions and reconstruc-

> tions of self that characterize postmodern life. In its virtual reality, we self-fashion and self-create" (Turkle, p. 180). We are invited to play any role we want. Today, I am a transvestite midget, tomorrow, I plan to be a male fashion model. And who is to know? Research on the educational values of multiple and evolving identities on the Internet will help to provide media educators with valuable insights into this under theorized domain.

When teachers examine their students' cultural practices through knowledge of audience theory, they can not help but change the dynamics of their classrooms. In this regard, the work of UK media educator David Buckingham and his colleagues have contributed significantly. The emphasis on finding out what the students already know about media and how they make sense of it should be the starting points for all media teachers (Buckingham 1990, 1993; Buckingham and Sefton-Green 1998).

Finally, New York cyberguru Douglas Rushkoff provides us with some provocative observations in his book *Playing the Future* (1996). The book deals with the ways kids process the media. These include channel surfing, data surfing, multitasking (the ability to consume media and do several other tasks at the same time) and various forms of pattern recognition that are analogous to the ways surfers and skateboarders negotiate their territory.

Media and globalization

The increasing trend towards globalization of culture has been fueled in part by transnational media corporations and recent mergers, e.g., Time-Warner, ABC-Disney. These trends suggest some important theoretical and practical challenges to our notions of cultural sovereignty and democratic citizenship. That global studies in the school curriculum is only just beginning to recognize the importance of media education to their project suggests the need for new media education paradigms and interdisciplinary partnerships.

Henry Giroux, an American educator and critical pedagogy advocate, points out that

> critical educators need to take up culture as a vital source for developing a politics of identity, community, and pedagogy. In this perspective, culture is not viewed as monolithic or unchanging, but as a shifting sphere of multiple and heterogeneous borders where different histories, languages, experiences, and voices intermingle amid diverse relations of power and privilege. (Giroux 1992, p. 32)

Critical marketing and neo-conservatism

Educationally, the right wing conservative governments in several Canadian provinces are turning back the clock. They are fearful of critical thinking practices, cultural criticism and knowledge of the formation of values and ideology. Media educators need to have informed perspectives on our right to democratic access to information, especially that which is constructed by governments and corporations. In 1994, Len Masterman recommended a new paradigm for media education: teaching critical marketing (Masterman and Mariet 1994, p. 87). With public relations firms and spin doctors being hired to engineer consent for policies and programs, we have to be constantly vigilant and help our students see through the bafflegab.

Media education and digital literacy

The new and converging communication technologies (NCCT) have left many media educators behind as the computer and technology departments in our schools have tended to dominate the discourses of technology. The liability of the typical unreflective approach to NCCT is that educators and technocrats tend to resort to our old paradigms of thinking borrowed from traditional media, thereby blinding them to new possibilities As Marshall McLuhan reminds us, "we are driving forward while looking through the rear view".

The eight key concepts of media, mentioned earlier, are certainly quite relevant to the digital technologies. Media educators should be concerned about their special codes and grammar, about the issues around ownership and control (Microsoft rules the world!), about identity formations and negotiation of meaning (Turkle 1995). That new communication technologies can be foisted on ill-prepared teachers unproblematically, is symptomatic of the overselling of a vision of rapturous technotopia.

But there are many other dimensions which educators, researchers and cultural theorists need to resolve. "We need to tease out the relationships between the traditional and new literacies" (Buckingham and Sefton-Green 1998, p. 10). Kathleen Tyner concludes her ground breaking book *Literacy in a Digital World*, as follows:

> Educational strategies which blend critical literacy, experiential learning, critical pedagogy can do much to explain the relationship of literacy, technology, and society. Such a blend called media education, for want of a better turn of phrase, has the potential to shape the course of modern education. (Tyner 1998, p. 230)

The practice

There are several approaches and roles for media education in Ontario's classrooms. One of these is an ontological function in which students' relationship with fantasy, reality, one another and the world can be sorted out. Part of this study can involve values – those of both the students and the media messages. By identifying and examining values messages in media works, students are able to examine and prioritize their own values.

Media education can also serve to enhance consumer awareness. Through an understanding of marketing concepts such as psychographics, demographics and market share, students can come to an understanding of the role that the mass media play in their lives and their roles in the socioeconomic system.

Another perspective served by media education deals with citizenship, particularly as it compares to consumerism. Students can consider the roles of citizenship and how understanding media messages can help them be more effective citizens.

A cultural perspective to media messages can be especially powerful. Ontario, like most other Canadian provinces, receives a great deal of American media messages. Considering issues of Canadian identity and American identity can further students' understanding of who they are and how they fit into their local and global communities.

Authenticity

Whichever approaches are taken, authenticity is the key to relevant learning. Authenticity means that the media texts studied have interest and relevance in the students' lives. High authenticity is desirable for all curricula and likely easiest to achieve in media studies, if the teacher is aware of and sensitive to students' maturity, interests and abilities. Canada, and especially Ontario, are in a rather unique position with regard to copyright laws and resources. This will be further explained later (see under "Resources").

Developmental stages

An important aspect of classroom practice is the appropriateness of the media study to the developmental stages of the students. For early years' students, children need to understand that media are not real, that cartoon characters are fantasy, that magic is the result of special effects, and that there is (sometimes) a difference between the commercial messages and the programs. Young children are very concrete thinkers and, for them, media education may involve introducing some abstract concepts. For children of this age, fear of abandonment by their parents is a major concern. Media messages that touch on this fear (and there are many – witness the last several Disney features) need to be examined and processed with them. It is especially useful for parents and teachers to be aware of this overriding fear and its recurrence in children's stories, play and toys. Teachers who can recognize manifestations of this fear are better able to help their students learn to deal with it appropriately.

Middle years students are entering adolescence, a time of great anxiety about identity. For these students, fear of abandonment of their peers is very strong. These people are not only working out their sexual identification but also preparing how to meet the responsibilities and challenges of adulthood. These are still ontological issues and processing must be done very carefully, but will fill an essential need for these people.

Measuring and assessing their own values vis-a-vis those presented in media messages will help early adolescents move on toward adulthood. Adolescents are drawn to horror movies because these movies often present coming-

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of-age stories where naive young adults are threatened by monsters – monsters which might symbolize either the challenges of adulthood or the morphing of their own bodies. Sit-coms often examine adolescent anxieties, and can also provide a useful springboard for discussion and processing.

Secondary students are in their final years of adolescence. There is a gradual shift in concern during these years. Those in early adolescence are more concerned with peer group and sexual identity than those in later adolescence. They are looking toward adulthood and the roles they will play in the other arenas. As their thinking and communicating skills increase, so too does a sense of their own power to affect external change. Global issues and citizenship may be particularly useful for study in secondary classrooms so that these students can become aware of current issues and their opportunities to act.

Classroom practices

There are a variety of classroom practices possible within media education. Whichever is pursued, the deconstruct/construct continuum is always useful. This continuum works as follows: a common pattern of study is to deconstruct media works, identifying their parts, the functions and structures in the meaning-making process, then proceed with student constructions.

In this format, the production can be used as the consolidation phase of the units, where students must have an understanding of form and content, etc., in order to create media. Just as a unit on poetry might conclude with students writing poems, a unit on television news might conclude with students producing their own newscast.

Many teachers are concerned, and in some cases frightened, by the implications of media production. They don't have studio-quality equipment, nor would they have the expertise and time necessary to set up and use it effectively. Needless to say, few schools have the facilities that are necessary to produce professional-quality messages. A television studio, however, is not necessary for the production of television news, just as a printing press is not necessary for the production of a newspaper. A single camcorder, some careful planning and speaking, and in camera editing are all it takes for students to begin understanding the issues around constructing a newscast. Not only can the process be simpler than we might think, but student expertise is an asset at the production phase. Students' overall familiarity with the media and the experience of many with technology means that teachers become co-learners. Students will happily step forward and take on technological tasks.

However simple or complex production practices are, they are invaluable in helping students understand the concepts of media literacy. There are four main ways of approaching media education in the classroom: genre- or medium-based units, theme-based units, stand-alone units, and integrated units.

Medium-based approach

In a medium-based media study, the characteristics, strengths and weaknesses of a particular medium are focused upon. This may begin with a naming of parts, in which the parts of a newspaper and a newspaper page are identified and labeled. While this is a useful beginning, the more successful study will consider types of newspapers, for example dailies, weeklies, tabloids, free distribution, etc.

It will also consider the marketing and political roles that these newspapers play. Ontario enjoys a wide selection of newspapers. *The Globe and Mail*, originating in Toronto, is Canada's national newspaper. There are two other Toronto dailies: the *Star* and *Sun*. Most communities have weekly newspapers, and there are many special interest papers, which are religion, culture or language-based. Such a wide choice allows students to compare and contrast newspapers both linguistically and socioeconomically. As a special event for 1998-99, a new Canadian national newspaper is emerging which will give teachers much to discuss as it raids other publications for writers and advertisers and jostles for position in the marketplace.

Theme-based approach

A theme-based study involves several media. In this case, an issue can be identified and examined in terms of how it is communicated in a variety of media. For middle school students especially, gender representation is a powerful issue. The roles and attitudes towards men and women, especially through fashion, can be examined in several media. Students at this age are especially sensitive to fashion, because it can be a signifier of group acceptance and rejection. Fashion also cuts across newspapers, magazines and television as well as situation comedies, newscasts and music videos, and therefore can be the vehicle that provides the unifying theme for studying media form and content.

Just as love and war can be a theme that is examined through several literary genres, gender representation can be a unifying theme for studying several media.

Stand-alone approach

For many teachers, a media studies unit is a stand-alone unit within an English course. This means that they will choose a genre or theme and study it exclusively for up to two weeks. This approach allows them to focus on the media study, and teachers can be more confident that their evaluation reflects students' understanding of the media.

Integrated approach

Integrating media studies into other classroom activities can be beneficial for creating some of the most authentic study, and also connecting the newer media, such as television or the World Wide Web, to older forms of communication, such as print or speech.

Rather than announcing that they were going to study Shakespeare, one teacher introduced a unit to a Grade 9 class on gender representation. They discussed influences on students' self-concepts, self-esteem and sexual identities. They then examined situation comedies, movies, comic books, music videos, short stories, and Shakespeare's *Romeo and Juliet*. This integrated approach told them that they were studying gender issues, not Shakespeare. They enjoyed studying the play, and found their discussions completely authentic because they could share in, compare and contrast the various cultural values of the works examined. Integration can be the most powerful and comfortable way to accomplish media education. One challenge is that the assessment of the media concepts and those concepts related to the other integrated topics can become confusing, so teachers must build careful assessment instruments.

Sensitive issues

Media education can be especially useful in helping students and teachers make sense of sensitive issues such as representation, sexuality, and violence. As the dynamic roles of males and females change in the evolving concept of the family, media representation provides an excellent springboard for discussion and analysis. Urban Ontario is a mosaic of ethnicity, and has absorbed most of Canada's recent immigrants. Discussions around the representation of ethnic groups are especially useful for students trying to understand these issues and their own role in Canadian life.

The mass media's representation of sexuality and sex roles are also very useful when dealing with sensitive issues. Students discuss the appropriateness of various language and actions in the media. By comparing the media representations with the values honored in their homes and classrooms, they can make sense of these issues.

Assessment

As in all curricula, assessment is a key component for implementation and authentication. Ontario teachers follow the *Media Literacy Resource Guide* (1989) and its eight key concepts. *The Common Curriculum* (1995) articulated standards for the assessment of media learning for Grade 3, Grade 6, and Grade 9. These were articulated as 'outcomes' and 'indicators' on a 6-point scale, with level 4 considered mastery. Even though recent, these standards have been replaced by a new curriculum which describes student learnings in terms of 'expectations'. Expectation statements are being developed for each grade and each level and will be used for assessment as the new curriculum phases in from September 1999 onward. The expectation statements are comprehensive and specific and will help teachers improve their assessments.

The Association for Media Literacy's Chris Worsnop has made media assessment an ongoing theme of his study and writing. His book *Assessing Media Learning* (Wright Communications – worsnop@path.com) is helping many teachers understand authentic media assessment.

Implementation

At the classroom level, the implementation of media education skills has been uneven from school to school and district to district. This is not unlike other newer curricula such as Global Education. Some school boards have established media education as a priority and have supported it with ongoing in-service and the appointment of media consultants. Other school boards have left implementation to the individual teacher, who may have completed an Additional Qualifications course from a Faculty of Education, joined the Association for Media Literacy (AML), and/or pursued individual study.

As with many other areas of the curriculum, the dedication of the individual teacher greatly influences the extent and quality of media education in the classroom. Even though all Grades 7 to 12 teachers have had to dedicate at least ten percent of their classroom time studying the media from 1987 onward, there was little or no Faculty of Education pre-service instruction and minimal school board in-service in media education.

Currently, some university in-service is only available in Ottawa. Additionally, media consultants in school districts are extremely rare, the implementation task being given to those also responsible for implementing language study.

Associations such as Ontario's AML continue to be the strongest ongoing support for teachers pursuing additional expertise and ideas in media education. Seven such associations across Canada are gathered together as CAMEO (Canadian Association for Media Education Organizations). For CAMEO contacts, see Appendix 2 at the end of the article.

Resources

There have been a number of excellent media education texts written by Canadians since 1987. The more recent ones include the second edition of *Mass Media and Popular Culture* by Barry Duncan et al., 1996, and *Media Sense* by David Booth et al., 1998, which is in three parts – one for each of Grades 4, 5, and 6. Two other popular texts are Neil Andersen's *Media Works*, 1989, for senior secondary students, and *Meet The Media* by Jack Livesley et al., 1990, for middle school students.

Canadian classroom teachers are between a rock and a hard place with respect to Canada's copyright laws. While their Australian and American colleagues can tape video off air and rent videos at the corner store for use in the classroom, Canadian teachers must purchase videos at a price which includes a public performance license (about $150), and suffer a rather sparse choice for off-air taping. For example, professional sports broadcasts and sit-coms are not among those eligible for use in the classroom even though students find them very attractive and persuasive. There have been several innovations to this repressive legislation. At the suggestion of AML's John Pungente, The Media Awareness Network was formed to become a clearinghouse for educational resources. The Network has become extremely successful and comprehensive. As well as a large database of sample teaching materials from many sources, both Canadian and international, the Network has also developed some of its own resources, especially for helping children become media wise on the Internet (http://www.mnet.com). Some of these resources are available for downloading from the Net, and some are available on CD-ROM.

Scanning Television (Harcourt Brace, Canada, 1997) was another response to help teachers gain more access to authentic media messages. Forty short videos, mostly documentary, were culled by teachers from over a hundred items and copyright cleared for classroom use. The collection was designed mostly for secondary classrooms, and deals with all of the eight key media education issues identified in the *Media Literacy Resource Guide*. These have been collected on four video tapes and sold with a teachers' guide. The collection has been very popular and successful in Canada, and has also sold in the United States and other countries.

Another boon for Canadian classroom teachers has been *Cable in the Classroom* beginning in 1995 and founded by the cable operators and programmers to provide from their many shows some that are for educational use. Although much younger than its American cousin, Canada's *Cable in the Classroom* provides a very useful resource for teachers. Each *Cable in the Classroom* program has been copyright-cleared for classroom use for at least one year from the date of original broadcast. Teachers are welcome to tape the commercial-free shows, usually in the early morning, and screen them for their students on an as-needed basis. Many of the broadcasts are accompanied by teachers' guides, which are often posted on the Internet. Because media education is mandated across Canada, there is a strong commitment on the part of some *Cable in the Classroom* participants to media-related programming, knowing that their programs will see utilization across the country.

Almost any of the *Cable in the Classroom* offerings can be used as media texts, but some are especially designed for media education. MuchMusic's *MuchMedia Lit* series provides programs each month dealing with media education issues. Because MuchMusic also has a musical mandate, these programs combine music and social or marketing issues. Such a combination makes the programs highly attractive to adolescents, a further bonus for teachers looking for authentic texts. Recent programs have dealt with the impact of HIV on the families of victims, the sponsorship of musicians and concerts by cigarette and beer companies, and sexism and violence in music videos.

Bravo!, Canada's new style arts channel, began a new media literacy offering in 1997. *Scanning the Movies* examines a first-run theatrical feature each month, and provides a study guide on the Bravo! web site (http://www.bravo.com). Designed for both teachers and parents, the study guides facilitate deeper understanding of movies, movie making, and current issues.

Especially useful media literacy programs from the last season include examinations of *Mad City* and *LA Confidential*.

Both MuchMusic and Bravo are operated by CHUM Television which also operates the national speciality channels SPACE and MuchMoreMusic, as well as the provincial CITY-TV. CHUM television works closely with media education and is very supportive of it. CHUM is the first network – to the best of our knowledge – to appoint a full time director of media education, Sarah Crawford (sarahc@chumtv.com).

An ongoing concern about media violence and its effect on children gave rise to a Metro Toronto School Board publication, *Responding to Media Violence* 1996. This book is designed to support Kindergarten to Grade 6 teachers' efforts to help their students make sense of influences of violent behaviors they may witness in the media, including cartoons, the news, and video games. Originally available only to Toronto teachers, *Responding to Media Violence* is now available through Pembroke Press in Markham, Ontario. Ontario students have access to a wide variety of newscasts, some customized exclusively for them. Studying these, and comparing them to newscasts designed for adults, Canadian and American audiences can help them understand the roles played by the media and themselves in informing and affecting social change.

YTV is a youth-oriented television network which presents a youth-centered news broadcast. There are also opportunities for viewers to submit their own video editorials for broadcast.

CBC Newsworld, an all-news cable network affiliated with the CBC national network, also provides a youth-oriented newscast, as well as *Street Cents*, a youth-centered consumer-awareness program.

Canadian teachers are especially lucky having a growing wealth of media education support on the Internet, on TV, and from the private sector. In fact, as educational funding diminishes, there is less government support for media education than there has been in the past. Marshall McLuhan said that people in the 20th century trying to understand media are like fish trying to understand water. Possibly those of us who benefit from the fresh eyes of youth find it easier, with their help, to see the water.

Conclusion

A study of media education around the world (Pungente 1985), shows that there are nine factors which appear to be crucial to the successful development of media education in secondary schools. These are:

1. Media education or media literacy, like other innovative programs, must be a grassroots movement and teachers need to take a major initiative in lobbying for this.
2. Educational authorities must give clear support to such programs by mandating the teaching of media education within the curriculum, establishing

guidelines and resource books, and by making certain that curricula are developed and that materials are available.

3. Faculties of Education must hire staff capable of training future teachers in this area. There should also be academic support from tertiary institutions in the writing of curricula and in sustained consultation.
4. In-service training at the school district level must be an integral part of program implementation.
5. School districts need consultants who have expertise in media education and who will establish communication networks.
6. Suitable textbooks and audio-visual material which are relevant to the country/area must be available.
7. A support organization must be established for the purposes of workshops, conferences, dissemination of newsletters and the development of curriculum units. Such a professional organization must cut across school boards and districts to involve a cross section of people interested in media education.
8. There must be appropriate evaluation instruments which are suitable for the unique quality of media studies.
9. Because media education involves such a diversity of skills and expertise, there must be a collaboration between teachers, parents, researchers and media professionals.

Australia, Scotland, and England, where many of the above factors are in place, lead the world in media education. Although Canada has not had the years of experience that Australia and Britain have, it is clear that Canada now possesses many of the factors critical to the successful development of media education.

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Appendix 1: Media education in Canada's different provinces

The Provinces of Western Canada – British Columbia, Alberta, Saskatchewan, and Manitoba. The Yukon and The North West Territories

In the summer of 1991, a group met in Vancouver to form the Canadian Association for Media Education (CAME). Although most of the members are classroom teachers, other organizations are also represented, including the National Film Board of Canada, Knowledge TV Network, Pacific Cinématique, International Development Education Resource Association, MediaWatch and *Adbusters* magazine. Their objectives are to educate Canadians about the media, to promote media education and to encourage Canadian cultural expression in the media.

CAME has hosted yearly forums on media education topics. In the summer of 1994 CAME members were involved in organizing a two week summer institute for teachers wishing to teach media education. And in the summer of 1995, CAME helped organize a credit summer course in media education at Simon Fraser University. CAME has published two resource samplers of information and teaching strategies for teachers beginning work in media education.

In the spring of 1994, CAME signed a contract with the Ministry of Education to produce a Conceptual Framework of Media Education. This framework was made available to the curriculum review committees that began meeting in the fall of 1994 with instructions to incorporate suggestions for media education into all curriculum areas. It is prescribed in the British Columbia curricula from K-12 (Kindergarten to Grade 12, i.e. ages 5 to 18). The framework was also given to the Western Consortium – a group that has written a common Language Arts curriculum for the four western provinces and three territories. This curriculum includes a mandated segment on media education, which will differ from province to province.

In the fall of 1996, British Columbia was the first of the western provinces to put into effect the new Language Arts Curriculum. Media education is represented in two ways. First, media education is mandated in all Language Arts courses from K-12 as one third of the material taught. Second, media education is part of the Integrated Resource Package (IRP) which is cross curricular in all subjects from K-12. British Columbia has still to develop the resources to help put into effect these changes. There is a major need to address the question of teacher training in media education. This is true of every province.

Since the early 60's, media education in Alberta schools has been recognized by a few "cutting edge" teachers. On a formal basis, it was not until 1981 that a Viewing Strand,was recognized as one of the strands (Reading, Writing, Speaking and Listening) of the English Language Arts Program, Grades 1 to 12. A teacher implementation monograph on Viewing at the junior and senior high levels was developed by the Alberta Department of Education and distributed to schools, but implementation was slow and fragmented with few opportunities for teacher workshops or training courses. Some school districts in Edmonton and Calgary conducted implementation activities on a short term basis. The Viewing Strand, in practice, was not considered compulsory and therefore not well implemented by teachers.

In the spring of 1993, based on the success of a 1991 media education conference, a group of educators and media professionals formed the Alberta Association for Media Awareness (AAMA). Its goals are to promote media awareness, education and understanding as essential survival skills for all Albertans, children and adults. Among other activities, AAMA provides forums for information, discussion and action on media issues;

prepares reaction and suggestions on media issues such as new government policy and programs; provides conferences and training sessions for teachers; maintains a resource centre; and establishes action networks.

Since 1993, AAMA has continued to promote media awareness and to organize workshops each year, but the level of activity has been modest due to significant local, provincial and federal government financial and human cutbacks. An AAMA achievement has been to provide continuing critical and developmental input to the Western Canada Protocol (WCP) Curriculum Framework for the development of English Language Arts through the Alberta Department of Education representatives. This has resulted in major changes to the Alberta Department of Education revised English/Language Arts curriculum, Grades K-12, including: significant emphasis on media education and, for the first time, the use of the term "media text".

Mandatory implementation of the new Alberta English Language Arts curricula are scheduled for: Grades K to 9, September 1999; Grade 10, September 2000; Grade 11, September 2001 and Grade 12, September 2002. In addition, the new curricula are organized around five general outcomes, with media outcomes integrated throughout along a student outcomes basis so that student evaluation will be facilitated. A number of instructional guides and evaluation examples are under development to help teachers ensure student results. The Classroom Assessment Materials Project (CAMP) was developed for English Language Arts, and contains assessment activities and scoring criteria that include reference to media or viewing

In the neighbouring province of Saskatchewan, Mick Ellis, then Audio Visual Consultant for the Saskatoon Board of Education (and the first Canadian to obtain a Master's degree in Media Education), together with a group of Saskatoon educators founded Media Literacy Saskatchewan (MLS) in January of 1988. MLS goals include: to establish and maintain communication among educators; to advocate for the development and integration of media education in educational curricula; to influence educational policy makers; to provide professional support and to maintain contact with Canadian and international media education organizations. Media Literacy Saskatchewan publishes a quarterly newsletter for its members called *Media View*.

Members of MLS have developed three programs – Telemedia, Newsmedia, Kindermedia – for use in the schools and have also developed a media education guide extending from primary through to the end of secondary school, believing that media education should be integrated with any and all aspects of the school curriculum. In 1991, MLS became an official special subject council of the Saskatchewan Teachers Federation (STF) gaining access to all teachers in Saskatchewan through the *STF Bulletin* and allowing the funding of in-services and conferences.

Media education is a part of the common essential learnings and one of the supporting domains of the basic Language Arts structure. In core-content English courses, media studies are now required: video in Grade 10, radio in Grade 11 and print journalism in Grade 12. But there is no resource plan for these courses and it will be up to teacher initiative to develop resources for these.

Locally developed media courses have diminished except in production courses. Saskatchewan Education has mandated three options for Grade 11 English besides the required credits in English: Media Studies, Journalism and Creative Writing. Availability of such courses depends upon student registration. Larger urban schools offer all three, while smaller or rural schools tend to get registration enough for two out of three courses. While there is little in-service for all three, there is enthusiasm and a realistic attitude about ongoing updating of media studies resources by teachers. Some resources are being purchased for these courses but there is a great need for formal teacher training.

For a number of years, Manitoba has had an official provincial policy on media education. Language Arts teachers were encouraged to integrate media into their teaching in the early and middle Years by examining the messages coming from television advertising. Secondary school teachers were asked to investigate the media as part of their English courses.

Now, as part of the Western Canada Protocol group, Manitoba's new language arts curriculum has a mandated elements of media education under the title of viewing and representing. All frameworks of outcomes and standards from K to 12 make specific references to media texts and to the skills required for media education. By the end of 1998, implementation documents for all Grades will be completed, as well as a list of resources.

The challenge in Manitoba will be to provide formal training for teachers of the media. The University of Manitoba offered a summer school in media education for a number of years taught by Brian Murphy, President of the Manitoba Association for Media Literacy (MAML). Now the University's Faculty of Education is proposing a regular course for teachers in media education.

MAML was founded in October 1990, the result of a Special Areas Group (SAG) Conference sponsored by the Art Educators Association of Manitoba. The role of MAML is to promote the aims of Media Education, in particular to assist individuals to examine the role of the media in society. To accomplish its goals, MAML sponsors presentations and workshops; assists in the development of media education programs for Manitoba schools; provides in-service opportunities; and publishes *Directions*, a quarterly newsletter.

The Yukon and The North West Territories are members of the Western Consortium. As such they are developing media education components of their Language Arts Programs. Some teachers in these places are working on their own to introduce media education into their courses.

Atlantic Canada and The Territories – Nova Scotia, New Brunswick, Prince Edward Island, Newfoundland, The Yukon, The North West Territories

In 1995, an Atlantic provinces initiative – similar to the Language Arts Consortium in Western Canada – developed a common Language Arts curriculum in which media education figures prominently. It builds on the notion that literacy has moved beyond competency in the written word to the ability to use and understand visual and technological means of communications. This curriculum was piloted in 1996 and implemented in 1997. The documents state that media education is a critical element of the Language Arts curriculum and make it part of every English course.

In the fall of 1992, a group of teachers, parents, librarians, media professionals, and environmentalists formed the Association of Media Literacy for Nova Scotia (AML-NS). One of the reasons that brought the group of about one hundred people together was the need to stop the Youth News Network (YNN) from selling its commercial news network to Nova Scotia schools. They succeeded in both forming a media education group and in stopping YNN.

AML-NS members publish a twice yearly newsletter, *The Mediator*. Past President, Eileen O'Connell has a monthly column on media education issues in the *Halifax Chronicle Herald*, Nova Scotia's largest circulation daily paper. As well, Gail Lethbridge, editor of *The Mediator*, writes a regular column for *The Teacher*, the newsletter of the Nova Scotia's teachers' union.

Members of AML-NS have presented workshops to parents and community groups as well as at several provincial in-services for teachers. Since 1993, the Atlantic Film Festival has invited teachers to participate with their students in the ScreenScene program and sponsored one event for teachers dealing with media.

The Literacy section of the Nova Scotia Department of Education and Culture together with AML-NS have co-sponsored a media education project for adult learners. Funded by the National Literacy Secretariat and written by AML-NS founding president, Pat Kipping, the kit consists of a workshop manual, a collection of resources, and an annotated guide.

The Nova Scotia College of Art and Design Education Department has built into their courses some components which raise the issue of media education. As well, summer courses have been offered by Mount St. Vincent in media education.

Central Canada – Quebec and Ontario

Over half of Canada's population lives in the two central Canadian provinces of Ontario and Quebec. Quebec's Ministry of Education has developed a reformed curriculum to be implemented in elementary and secondary schools by 1999. Media education will be taught in a cross curricular pedagogical plan so that it is a basic skill and competence.

In September of 1990, a group of French and English speaking secondary teachers, university academics, and others interested in media education formed the Association for Media Education in Quebec (AMEQ), a bilingual grassroots organization composed mainly of teachers. AMEQ is co-chaired by Lee Rother of the Laurenval School Board and Brenda Wilson of Trafalgar School for Girls.

The primary purpose of AMEQ is to provide information, lesson plans and ideas, expertise, and professional development regarding media education. AMEQ contends that media education should be included both in the Kindergarten through Grade II curriculum and in all teacher training programs. AMEQ actively promotes the idea that parents should also be media education educators for their children.

AMEQ has sponsored student media festivals, media education conferences, day long workshops for teachers and parents, and parent information evenings. AMEQ members regularly lead workshops at provincial education and parent conferences, school board professional development programs, and guest lecture at McGill University's and Bishop's University's Faculties of Education. AMEQ executive members have also presented briefs to the Quebec Ministry of Education concerning proposed curricular changes and also to the Canadian Radio-television Telecommunications Commission (CRTC) on violence and the media.

In 1991, the Montreal-based Centre for Literacy, which maintains an open resources collection on every aspect of literacy, began to receive a large number of requests for resources on media education. The Centre has increased the media component of their collection and organizes workshops on media education. A similar development has taken place at the Centre Saint-Pierre, a community based continuing education centre.

Ontario, where over one third of Canada's population lives, was the first educational jurisdiction in North America to make media education a mandatory part of the curriculum. In 1987, Ontario's Ministry of Education released new guidelines that emphasized the importance of teaching media education as part of the regular English curriculum. At least one third of a course in both intermediate and senior division English must be devoted to media study. And in Grades 7 and 8 (12- and 13-year-olds), ten percent of classroom time was dedicated to some form of media studies. In addition students were allowed to choose a complete media studies course as one of the five English credits required for graduation.

At the beginning of April 1995, the Ontario Ministry of Education released two documents: *The Common Curriculum: Policies and Outcomes Grades 1 to 9* clearly outlines what students are expected to know and when they are expected to know it. *Provincial Standards: Language: Grades 1 to 9* provide objective and consistent indicators to determine how well students are learning. From Grades 1 through to 9 in Language Arts there are strands which must be: Listening and Speaking, Reading, Writing, Viewing and Representation. The Viewing and Representing strands ensure that media education is now a mandated part of the Language Arts curriculum beginning from Grade 1. There were further revisions to Ontario's Language Arts curricula in 1998 and media education continues to be a strongly mandated part of the English Language Arts curricula in both the elementary and secondary panel.

One group above all is responsible for the continuing successful development of media education in Ontario. This is the Association for Media Literacy (AML). There were seventy people at the AML's founding meeting in Toronto in April of 1978. The founders of the association were Barry Duncan, a secondary school teacher and head of English at Toronto's School of Experiential Education; Arlene Moskovitch, then with the National Film Board of Canada, now a consultant; Linda Schulyer, an elementary teacher, who has since become a principal in Playing With Time Inc., responsible for the popular *Degrassi* television series; and Jerry McNab, head of the Canadian Filmmakers Distribution Centre, now head of Magic Lantern, a production and distribution centre. By the end of the 1980's, the AML had over 1,000 members and a track record of distinguished achievements.

In 1986, the Ontario Ministry of Education and the Ontario Teachers' Federation invited ten AML members to prepare a *Media Education Resource Guide* for teachers. Published by the government in the summer of 1989, the 232-page guide is designed to help teachers of media. It includes teaching strategies and models as well as rationale and aims. This guide is used in many English-speaking countries and has been translated into French, Italian, Japanese, and Spanish.

Prior to the release of the *Resource Guide*, the Ministry seconded the AML authors to give a series of in-service training days to teachers across Ontario in preparation for the introduction of media courses. Since 1987, AML members have presented workshops across Canada, and in Australia, Japan, Europe, Latin America and the United States.

The Ontario *Resource Guide* describes media education as being concerned "with the process of understanding and using the mass media. It is also concerned with helping students develop an informed and critical understanding of the nature of the mass media, the techniques used by them, and the impact of these techniques... Media education also aims to provide students with the ability to create media products."

Three times a year, the AML publishes *Mediacy* which updates AML members on what has been happening, lists new publications in the field, announces speakers and topics for quarterly events, and publishes articles on related topics. During the school year, the AML sponsors quarterly events bringing in speakers for workshop presentations to teachers.

From 1987 to 1993, the AML offered three courses for media teachers during summer school in conjunction with the Faculty of Education at the University of Toronto. A steep increase in the cost of summer school courses brought these courses to an end.

In May of 1989, the AML brought together forty-six educators and media professionals for a two day invitational think tank to discuss future developments of media education in Ontario. This led to two international media education conferences at the University of Guelph in 1990 and 1992. Both conferences were very successful attracting over 500 participants from around the world.

After the 1992 conference, representatives from Canadian provincial media education groups met in Toronto to form the Canadian Association of Media Education Organizations (CAMEO). The purpose of the group is to promote media education across Canada and link together Canadian media education organizations.

The AML is co-ordinating the media education portion of "Summit 2000: Children, Youth and The Media – Beyond the Millennium", an international conference to be held in Toronto, Canada from May 13 to 17, 2000. The 1,500 delegates from around the world will be people involved in the production and distribution of screen-based media for children and youth, as well as anyone involved in media education. This is a unique opportunity for those who use and teach about the media to meet and talk with those who produce and distribute it. The Summit web site is found at http://www.summit2000.net

Appendix 2: Canadian Association for Media Education (CAMEO) contacts

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South African Media Education in the Late Twentieth Century

Rising Phoenix or Dying Swan?

Jeanne Prinsloo

> A new vision of literacy is essential if educators are serious about the broad goals of education: preparing students to function as informed and effective citizens in a democratic society; preparing students to realise personal fulfilment; and preparing students to function effectively in a rapidly changing world that demands new, multiple literacies (Hobbs 1997:165).

To propose a new vision of literacy implies that current versions are not adequate to the broad goals of education in the late twentieth century as described in the opening quotation. This is unsurprising considering that current versions have their origins in the late nineteenth and early twentieth century. The introduction of compulsory formal education assumed the need for citizens to be print literate both in order to receive the ideas, knowledge and messages that were circulating in the wider society and to be adequately equipped to function in the labour market. The subsequent exponential development and the expansive reach of mass media have fundamentally changed this scenario. Images and sounds, spoken and written texts, and all possible permutations of the above, are combined to form the products and messages of the media environment. They are now integral and pervasive elements in the lives of most citizens across the globe and they constitute the 'primary curriculum' for them.

The new vision of literacy for this changed and changing world exceeds the idea that literacy is confined to the printed word and calls for multiple literacies. I would argue that Media Education responds to that call and proposes an area of particular forms of intellectual engagement in response to global media developments. Media Education is, however, not simply an exercise to expand the scope of the texts included in 'literacy' to include media texts. It has a vision of social justice and critical citizenry that proposes particular forms of engagement and, crucially, particular habits of mind. Let me draw on Bob Ferguson's comprehensive description of Media Education from his keynote address at the first national Media Education conference in South Africa, 1990, in response to the question 'What is Media Education?':

> It is, I suggest, an engagement, over a long period, with all forms of media representations. It is concerned with how messages are put together, by whom and *in whose interests*. It is concerned with the concept of beauty and the concept of the ordinary – with arguments about 'high' and 'low' culture. It is also concerned with how to construct media messages which are similar to those now available, and to construct messages that are different; and how to acquire production skills – from the use of the pen to the use of the tape recorder and camera. It is a subject that should be on the agenda for all teachers and students and one which does not lend itself to brief encounters. (...) For, above all, Media Education is an endless enquiry into the way we make sense of the world and the way others make sense of the world for us. Above all, it must be genuinely open and critical (Ferguson 1991:19/20).

As the term suggests, 'Media Education' specifically aims to educate about the media. Inherently, Media Education addresses popular culture because popular culture is contained in media texts. Yet the engagement proposed in this description is of a particular nature. It firstly insists that it is an ongoing and endless process. Then, it is concerned with both how people use the media to make sense of the world, or (in Freire's terms) of how they read the 'world' from the 'word'. It also focuses upon how others, those engaged in producing media, make sense of the 'world' for their audiences, of how they select, construct and privilege versions or meanings through the medium of the assortment of media products. It is consonant with the vision of critical literacy (which is addressed more fully later) and the nurturing of an engaged and critical citizenry. This is the understanding of Media Education that informs this article and provides the foil against which other media teaching is viewed.

In this article I look at the extent to which school education in South Africa has responded to the challenges to embrace a new vision of literacy that incorporates Media Education, and I consider the factors of history, politics and culture that have influenced this development. This leads to considering future possibilities and to argue the urgency of Media Education as part of the curriculum in a South African context.

South African education: brief historical context

The educational system in South Africa today emerges from a context of colonialism and decades of apartheid, and is blatantly not adequate to the demands of developing engaged citizenry in the late twentieth century. One of the inescapable issues of all aspects of life in South Africa is that previous forms of governance cannot be simply relegated to history and rendered defunct. The education system that South African school children inhabit emerges from historical institutional practices and values of its past and these remain powerfully inscribed both in terms of their geographic location, access to resources and cultural and institutional practices.

Racially differentiated education in South Africa became entrenched when the Nationalist Party government was elected in 1948: they legitimised race as the defining category that determined place of residence, occupation and certainly the nature of education. White privilege was entrenched in South African education. This was a complicated division along language lines, with Afrikaners maintaining a strong religious focus. Education for Africans was provided on the terms defined in 1954 by the then Minister of Education, Hendrik Verwoerd: 'There is no place for [the Bantu] in the European community above the level of certain forms of labour' (in Behr 1988:36). In addition, Indian and 'coloured' education took place in separate schools.

Apartheid education consequently resulted in a cumbersome bureaucracy defined by race and geography. Educational authorities were classified as White, Indian, Coloured and Black. The differential funding to white, Indian, 'coloured' and black education reflected the official social hierarchy,[1] where whites received the highest per capita rate of funding, and where Indians and Coloureds were offered a degree of elevation beyond the lumpen-proletariat status offered to Africans.

The end of the eighties were times of accelerated change in South African politics, and the nineties opened with the official announcement that inaugurated the transition to majority rule and the official end to an apartheid regime. There are now nine geographically defined educational authorities subject to regional political structures. The central educational government structure has attempted certain reforms, which include the construction of a new National Curriculum to inform syllabi at provincial levels. However, the potential for change is limited by the legacy of apartheid. The educational positions and practices inscribed within the erstwhile authorities cannot simply be erased.

Broad educational paradigms

Different paradigms or ideological traditions inform education in South Africa today. It is necessary to provide a brief overview of these positions in order to contextualise the forms of Media Education. This discussion refers to positivist or transmission, liberal-humanist, resistance/vanguard and 'critical' educational paradigms (Prinsloo 1995). They have their roots within particular histories, which inform educational initiatives including Media Education. Their differences in content and methodology are linked axiomatically to the perceived roles of education in society and the philosophy that underpins each orientation.

Transmission education has dominated the formal educational arena and the locus of power, for curriculum development was in the hands of the white Afrikaners. This form of education assumes a realist conception of knowledge whereby reality is assured to be discoverable and can be represented. The teacher and the text are acknowledged as authoritative and the intention of learning is to approximate their knowledge rather than to interpret it. Independent and creative thinking are disallowed within these terms. Such teaching is carried out in a directive mode that is bureaucratic, authoritarian and, in the South African context, ideologically laden to serve the perceived interests of the political minority.

Liberal or humanist discourses have also found purchase in certain nodes of South African education. The more learner-centred orientation still is underpinned by a realist conception of knowledge; it assumes the teacher and text as authoritative, but also anticipates argument and debate. At its core is not the concern with the technicist skills of the previous orientation, but rather individual intellectual and moral development in line with liberal democracy. Liberal concerns emerged from the English-speaking colonial tradition and influenced learning particularly where English was the primary language. Curricula innovations tended to originate within such privileged enclaves, but trickled down to the other authorities in an order that reproduced the hierarchy of privilege. Predictably, humanity subjects were more amenable to the humanist impulse. Consequently, in spite of the state's ideological position, they partially adopted a liberal humanist approach. Its influence has been felt in English white departments of education, and to some extent among English-speaking 'coloured' and Indian learners. This has also the location for most work on Media Education.

Resistance or vanguard education still proposes the teacher as authoritative and maintains a realist orientation to knowledge but differs from traditional discourses in that it seeks to challenge and radically transform the existing relations of power. In 1976 black student resistance to apartheid education changed the map of South African politics. Mass black student boycotts and riots were initially sparked by the bureaucratic insistence that Afrikaans be the medium of instruction for half the secondary school subjects.

Educators who engaged in the 'struggle' identified the role of the school as an instrument of domestication and media activists criticised the pervasive ideologies inscribed in mainstream media. They were concerned to deconstruct and demystify the agents of social control. Simultaneously, membership of teachers' unions increased and student strikes and school boycotts became almost commonplace. Although there was a call for a generally undefined 'People's Education', resistance education marked opposition to the state and should not be conflated with pedagogic concerns or critical education. Mass mobilisation did not equate to critical reflection.

Critical pedagogy is underpinned by the ideas of learner empowerment, voice and dialogue. Critical pedagogy assumes the importance of socially critical teaching at all levels, and the political nature of educational theory and practice. Critical educators propose critical pedagogy as promoting a critical literacy (Giroux 1988, 1992; McLaren 1989). It poses itself in contradistinction to other pedagogies, in particular traditional and liberal pedagogies. Traditional and liberal theories of education propose schooling as a neutral process of acquiring language and other skills that provide the means for equal opportunities. In contrast, critical pedagogy advocates a theory of schooling that is linked to a struggle for a qualitatively better life for all, for social justice. Critical pedagogy thereby introduces that idea of critical literacy.

Critical literacy rejects the realist conception of knowledge that has informed the preceding paradigms and assumes a different understanding of knowledge. It is essentially concerned with power relations in society: messages are not viewed as innocent purveyors of truths, but selected versions or discourses operating within complex systems of production and reception processes (see Fairclough 1992, Weedon 1987 for fuller discussion). A crucial aspect of such discourses relates to subjectivities and identities. Subjectivity is used to refer to the 'conscious and unconscious thoughts and emotions of the individual, her sense of herself and her ways of understanding her relation to the world' (Weedon 1987:32). It is through discourses, media or otherwise, that individual and group identities are constructed and evolve. Consequently, in this view, masculinity and femininity, for example, are considered not as absolute and essential characteristics, but as social constructions that are influenced by historical, geographical and cultural discursive shifts. This is an important element in considering the role the media play in the life of learners, not as biased or manipulative, but rather as privileging particular kinds of subjectivies.

> Through Discourse human life is organised into shape and form which can be recognised and understood – it can be read as having meaning – by ourselves and others (Lankshear 1997:16).

Approaches to literacy, textual studies and media teaching

This section will consider how these paradigms have translated into different textual practices and how they incorporate Media Education. Media Education is concerned with 'reading', 'writing' and engaging with media texts. This motivates the decision to examine the approaches to textual practices, through the lens proposed in the introduction – that of an expanded sense of text and literacy.

Traditional and text-based orientation

Text-based approaches have informed literacy and textual study from their inception and are generally associated with traditional or transmission modes of teaching. As the term text-based suggests, the focus is upon the text and proposes that meaning lies within the text. The requirements of such textual practices have been to acquire a surface knowledge of the text and even at a school leaving level to simply be able to recall content detail. From this assumption emerges the pedagogies which evaluate the learner's skill in being able to isolate the meaning of the text under consideration by reference to the text alone. Success at this requires that the learner's response be identical to the teachers. This teacher-centred approach to knowledge therefore proposes pedagogies that encourage rote learning and memorisation. This has been the prevalent approach in black state institutions, one that offers an extremely constrained vision of literacy quite inappropriate to the demands of the late twentieth century.

Most education has occurred through the medium of the languages of the whites. This meant that, for black learners, learning and access to knowledge and power entailed mastering a second language. In terms of indigenous language teaching, classroom activities were frequently organised in terms of the directive textbooks. Such a language textbook divides the year up into weeks and for each week presents eight lessons. It ensures that a certain number of periods are directed to comprehension, grammar, literature, writing and oral work per week. Beyond that, it impels all learners to encounter the same comprehension passages, grammar tasks and written tasks regardless of their contexts. There is a focus upon superficial textual detail and the constant requirement to identify the 'moral of the story', always contained within an authoritarian morality. Teachers are enabled never to (or, on the other hand, denied the opportunity ever to) think about their teaching programmes. The official programme simply disallows engagement with meaningful and topical texts.

Where English as second language is concerned, the syllabus requirements for second language speakers mimic those of the syllabi for mother-tongue speakers, but with the intention that they should recall narrative, biographical detail and be able to quote extensively. The syllabus proposes four sections of texts deemed important: drama, poetry, novel and an open section, often short stories. These works are required to be 'substantial works of an acceptable standard'. Shakespeare is assumed to be the obvious drama choice by those who select the texts. Shakespeare remains the pinnacle of mastery in English. Most teachers navigate their way through teaching by reference to the examinations and consequently the learners engage with 'elite' rather than the media texts that are the fabric of their lived experiences.

> For second-language English speakers, the emphasis was far more strongly on memory and comprehension-type questions [than commentary on poetic devices]. Although there were differences between the Shakespeare taught at the universities and the Shakespeare of the education departments, they were still substantially the Great Author, and to be approached in similar reverent fashion (Johnson 1996:286).

I have spent considerable time on the textual practices within South Africa's dismal scenario of existing practices in black education. Media Education is obvious only in its absence. It is important to highlight the extent of this omission precisely because this is the prevalent form of literacy and textual education for most South Africans: a deference to the text without strategies to read beyond the surface. The authoritarian nature of formal education emphasises the acceptance of the wisdom of authority. Traditional African society tends to validate deference and obedience to elders. It disallows questioning of ideas or instructions. These factors impede critical debate and the kind of argument that would accompany the nurturing of critical literacy. Learners become dependent on certainty. They feel insecure in the face of open-ended questioning and opinions that are not reinforced as right or wrong. Again, this certainly is not consonant with the new vision of a flexible, critical and enriching vision of literacy.

Liberal-humanism, 'cultural heritage' and English teaching

For teachers of first language English, different ideas were influential. Their learners, largely white, constituted a section of the population who were economically and socially privileged, the schools were far better resourced, and the teachers in possession of higher qualifications. The English curriculum tended to draw upon tendencies that emanated from the United Kingdom in the 50's and 60's. Here, approaches to the teaching of English assume a liberal-humanist position that is characterised by a particular concern for nurturing the creative and critical abilities of the individual.

Within this paradigm school practice seems to insist on a fragmentary approach. Language is separated from literature and examined separately. Those texts deemed of 'literary' merit are separated out from popular culture or media texts. Teachers and examiners anticipate that reading these texts will produce responses of a different nature; they assess accordingly. The literary texts are presumed worthy and the canny learner adopts an attitude of some reverence for their truths, their concerns. They require a particular response to works of literary merit, acquired rather like an apprenticeship gleaned at the feet of critics where one learns the validated conventions and responses in homage of the work of these (generally speaking) white masters. For matriculation (the school-leaving qualification), with its powerful leverage for validating what counts as valued knowledge, there has always been Shakespeare, one novel and (generally part of that Great Tradition) a 'lesser' work and a selection of poetry. At least 50 percent of such texts are pre-twentieth century. In some provinces, the film has been privileged as an extension of the great literary tradition. A film, but a film considered of artistic merit, can be studied within the 'lesser' literature category. Entire ways of looking at the stories are disallowed by the procedures that have been naturalised for reading and writing. Only particular responses to particular aspects of these cultural artefacts will be validated.

Just as literature is assessed separately from other elements, there is an examination paper set to assess 'language'. The language paper continues this fragmentary and realist approach, but it is rather like moving from the temple to the marketplace. Here 'critical' thinking enters the scene as one might now drop the state of reverence and read against the grain of a text and explain its demerits. This is the place where we touch upon texts other than the literary one. Media Education has found its way in here in a discriminatory way. Suddenly, in contrast to literary texts, these media ones contain something fearful called ideology. Here something quaintly termed 'emotive language' comes into play. Now, it is time to consider how audiences/readers are cunningly positioned by texts. Curiously, in our current arrangement this is not part of literature which is assumed to be beyond the realms of ideology. You see, now

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we're doing low culture and the key word here becomes manipulation. Cartoons, advertisements and film reviews become the meat of this section. News articles are compared to identify the bias, as it assumes that there is a clear separation between fact and opinion. Complexities of interpretation are excluded. Let me offer an example of the problem this approach introduces. In September 1998, a force of South African soldiers entered the small neighbouring country of Lesotho. Many Basotho people have described this as an invasion; the Southern African Development Community prefers to recount it as a peacekeeping mission, requested by the leaders of that state. Teaching approaches that ask for the identification of fact/opinion and conspiratorial manipulation cannot adequately help people to think about such texts.

The assumptions that underpin this approach (confined to English speaking institutions) insist on the importance of the text and textual analysis becomes the focus of this teaching. This discriminatory realist approach proves inadequate to an expanded vision of literacy and textual engagement or nurture critically literate people. This is however the most prevalent mode of Media Education within South African schooling.

Resistance/vanguard approach to texts

A different discriminatory approach to Media Education took root in a particular interpretation of the work of the earlier Frankfurt school theorists and the power of the 'culture industry' was understood to domesticate and placate the population by producing 'false' consciousness. This argument was coupled with notions of Althusser's critique of the power of the Ideological State Apparatuses of which the media is one, the school another. The liberal concern with the isolated text was castigated for its failure to address the institutional context and the notion of agency. Media Educators working in this tradition incorporated concepts derived from semiotics, in which signification focused attention on representations and mediation of meaning, how codes and conventions work and are used, and how cultural 'myths' operate. However, they have tended to be very selective of the aspects of signification and the forms of media they examined. Lessons, which claimed to produce critical thinking, were confined to a limited repertoire of what the teacher endorsed as facts against the propaganda of racial imperialism in the media.

This resistance orientation to texts occurred notably among (Indian) teachers in the former House of Delegates (HOD) Department of Education. Indian teachers have been relatively privileged within the hierarchy of education as mentioned earlier, yet were ambivalently positioned both as a minority group and disenfranchised in terms of real decision making at a national level. Media Education became a critical arena through which opposition to the apartheid state could be articulated in the educational context.

Most of the work that emerged could be characterised as resistant rather than critical. It lacked any sustained basis in media theory, or familiarity with debates pertaining to educational paradigms and curriculum development and adopted the eighties rhetoric of media activists. It leaned towards a conspiracist view of an all-powerful and devious media responsible 'for mindsets, which will unfortunately take generations to rectify' (HOD 1993:3). In what is represented as a response to inequality in South Africa, it responded constantly to race, but never widened the scope to include gender, class, sexual orientation, religion, geography or anything else.

Resource development workshops produced teacher-made materials that varied in terms of their insights. The more successful materials essentially prompt semiotic analysis and contextualise the media messages. A political focus was predictable in the light of the orientation materials and the political and historical factors identified earlier. No reflection on their own racism or sexism is broached and the work remains politically correct, but not that critical. Beyond semiotics, no tools of analysis are referred to.

Bearing in mind the ambivalent positioning of these teachers, this politics of resistance informed this initiative in a way that enabled an easy identification with being 'black'. In contrast to the resistance content, the methodology and pedagogy retain a strong transmission mode characteristic of the educational practices in South African education. However, this forum of teacher discussion and participation offered a useful model for future initiatives. Most importantly, this form of Media Education moved beyond considering the text in isolation and introduced notions of agency. However, with the demise of apartheid, this approach has lost its teeth and the impulse has become dissipated in the amalgamation of departments.

Critical literacy, multi-literacies

Educators have increasingly begun to question the Leavisite understanding of taste. Drawing upon critical and poststructuralist theories they identify the dichotomy between high and low culture as entrenched in the teaching of textual studies (Burton 1989, Peim 1993). They suggest that the practices are discriminatory in intention and identify their inability to address the broader needs of the learners. Founded on liberal premises and practices that grant precedence to the individual, the teaching practices ignore the discursive, the social and the cultural elements of texts and meanings. Rather they tend to naturalise a discrimination that favours those already privileged.

In contrast, alternative critical approaches (including the one signalled in the opening quotation) are posed that decentre these orthodoxies that privilege the accepted canon (Burton 1989, Peim 1993, The New London Group 1996). They propose an expanded sense of literacy, both in the nature of texts and the negotiation of meanings. The repertoire of texts is widened to include all forms of communication including the full range of media products and texts considered of literary merit. The negotiation of meanings is a process that involves the text, its production and reception processes, and the social and political contexts. It is informed by certain analytic concepts:

- All messages are constructions.
- Messages are representations of social reality.

- Individuals construct meanings from messages.
- Messages have social, political, aesthetic and economic purposes.
- Each form and genre has unique characteristics and purposes (Simpson 1996:119).

From this underpinning then, the proposed pedagogies work to denaturalise ideas and discourses. Maclean and Green (1996:12-15) proposed critical literacy as the confluence of different streams which include cultural and media studies, critical discourse analysis (including critical language awareness and genre-based theory), 'multi-literacies' and critical pedagogy. There are several approaches to the teaching of critical literacy (and by extension Media Education). They include disrupting the text; juxtaposing texts; supplying alternative endings; role playing and role reversals; inserting additional information; deleting or withholding information; introducing parody; and examining the contexts of making and receiving texts (Simpson 1996:120).

The South African initiatives within this expanded vision have emerged from different points in the academy and I mention three different programmes.

Narrative project

This project attempted to develop a teaching approach, which was initially described as a 'narrative approach' to the teaching and learning of English (Prinsloo & Ashworth 1994). It was located in KwaZulu-Natal and the teachers involved were white first language English teachers in secondary schools in the Durban area. The intention was to propose an approach that responded to the notion of multi-literacies, one that sought to empower learners by creating critical attitudes of mind that become increasingly able to understand the discursive and cultural aspects of texts. It was implicitly informed by theories of critical pedagogy and poststructuralism (in relation to the links between language, textuality and social practice). It entailed two stages. In the first instance, teacher development workshops were held in four different centres and teachers were introduced to the ideas and some examples of practices. This first stage of in-service courses resulted from a mutually supportive relationship and shared educational convictions of the subject adviser and a university-based Media Educator. In the second stage, a group of enthusiastic and experienced teachers worked together to produce materials to help teachers engage with this changed vision of literacy.

The selected focus upon narrative offered numerous possibilities. Firstly, the range of appropriate texts was instantly expanded far beyond the accepted canon of literature. Because discourses and representations are contained in narratives it was proposed that all stories be subjected to similar scrutiny, from Gothic novels to soap operas, advertisements, pop-songs, cartoons, newspapers, novels, poetry and dramatic works, and many others. These texts included written, printed, oral, visual, electronic and dramatic forms.

Secondly, it asked a radically different set of questions of all stories in line with critical literacy, something like: What kind of text is this, what is its status and genre? Who produced it and in what context (both time and place)? Who for? Why? How is it produced? What is its structure? What discourses or ideologies are validated and what does it speak against? What has it omitted? What pleasures does it invoke and how?

This intervention was met with mixed reactions. Certain teachers were resistant and rehearsed a liberal-humanist argument against it. Others were highly motivated, but felt ill equipped to engage professionally with these ideas, as nothing in their formal education has inclined them to think of texts in this way.

This led to the second stage of material development based at the university when a group of teachers participated in material development. To this end the group of teachers have worked upon developing accessible materials, specifically a booklet entitled *What's in a Story?* (see illustration 1). It concerns itself with openings, disruptions, retardations, closure and character functions within simple narratives that are drawn from popular cultural contexts like comics, as well as narratives with an indigenous South African flavour, and in particular *izineganekwane* or Zulu folk tales. Proceeding from the examination of structural elements to more complex issues were identified. Drawing upon understandings of binary oppositions and ideology, the texts are scrutinised for the discourses that are privileged. It looks to the concerns and themes of genres and the cultural implications of this. While this might appear theoretically complex, the materials strive to be accessible and to emphasise insights rather than complex terminology. What they do not do is tell readers how to interpret a text: differing interpretations are acknowledged, as is the role the text might play in positioning the readers or subjects. And then, what is not represented is also considered important.

This emphasis on the structure and process of story telling shifts the attention from the content only. It allows a scrutiny of the discourses that are structured into the stories to be identified and considered.

The influence of such work is limited by its circumstances. Several of this relatively small group of teachers have reconsidered the way they deal with media texts and literature texts and feel more confident in these engagements. However, with the amalgamation of the education departments to a single one, this edge has been lost and the influence remains at individual rather than institutional levels.

Critical language awareness

The *Critical Language Awareness Series* of workbooks translates Critical Language Awareness (CLA) theory into classroom materials suitable for use in secondary classrooms (Janks 1993). These emerge from the work done at the University of the Witwatersrand. CLA is concerned with the relationship between language, ideology and power and the 'significance of language in the production, maintenance and change of social relations of power' (Fairclough 1989:1).

Illustration 1.

More Conclusions

- How are the ways girls are portrayed in girls' comics different to the ways boys are portrayed in boys' comics?
- Draw a grid like the one below and try to complete it.

	Girls	Boys
Heroes		
Nature of problems		
Heroes' appearances		
Where they occur		
Role of other sex		
What roles are left out		

Many people criticize comics for stereotyping girls and boys. They feel that boys' comics do not give boys a chance to be caring and gentle as well as being sports heroes. They feel that the roles girls play in them are limited to being caring and domestic. They miss out on more exciting roles. Read the nursery rhyme below and ask yourself if it holds true for the comics we have looked at.

What are little girls made of?
Sugar and spice... and all things nice,
That's what little girls are made of.
What are little boys made of?
Slugs and snails and puppy dogs' tails,
That's what little boys are made of.

✎ Activity

- Either rewrite Pam's story changing the hero to a boy,
  or write a soccer story, making it a girls' team.
- Read your stories to your group, class or teacher. Discuss your results.

Source: What's in a Story? 1994, p. 31 (mimeograph).

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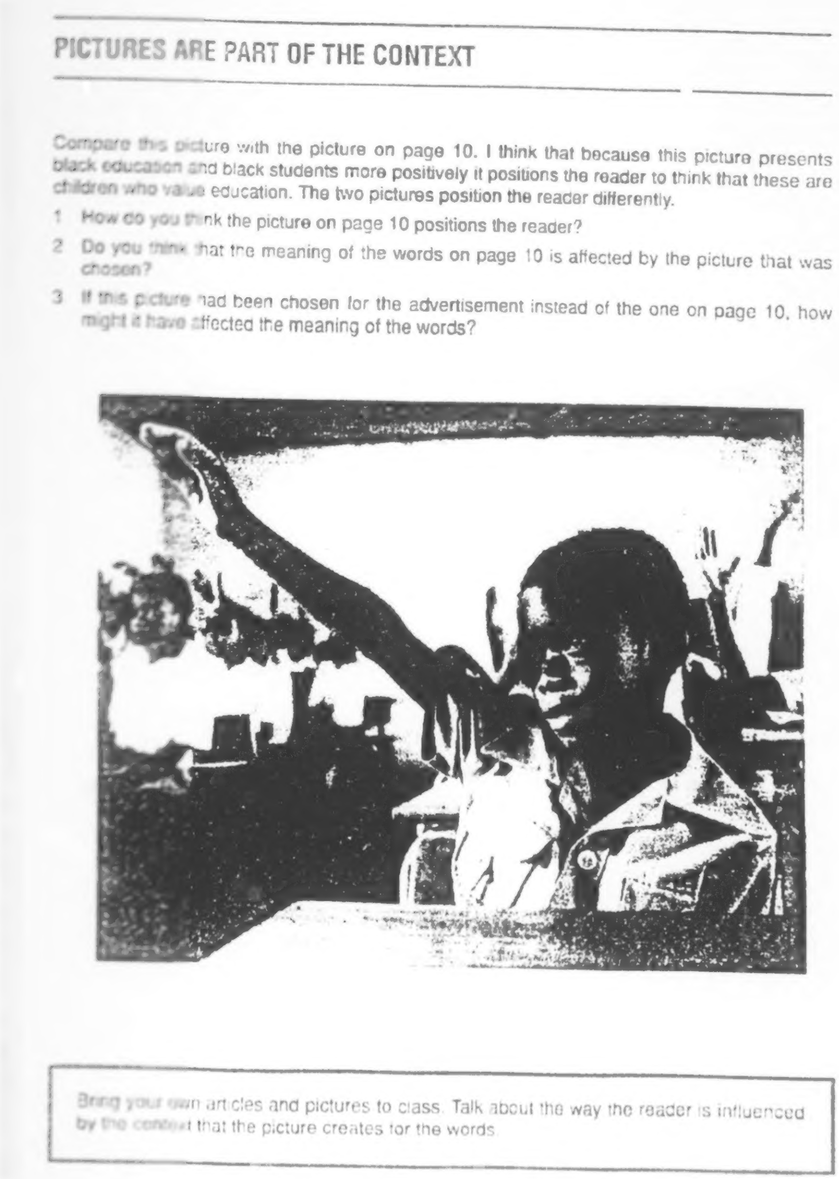
Illustration 2.



PICTURES ARE PART OF THE CONTEXT

Compare this picture with the picture on page 10. I think that because this picture presents black education and black students more positively it positions the reader to think that these are children who value education. The two pictures position the reader differently.

1. How do you think the picture on page 10 positions the reader?
2. Do you think that the meaning of the words on page 10 is affected by the picture that was chosen?
3. If this picture had been chosen for the advertisement instead of the one on page 10, how might it have affected the meaning of the words?

Bring your own articles and pictures to class. Talk about the way the reader is influenced by the context that the picture creates for the words.

Source: Hilary Janks (Ed.) (1993) *Language & Position. Critical Language Awareness Series*. Johannesburg, Witwatersrand University Press and Randburg, Hodder & Stoughton Educational, p. 19

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This work responds to the need identified by series editor, Hilary Janks, to develop critical reading skills to 'enable readings that took up different positions from those offered by the state' (1995:5). The idea of language and reading envisaged does not confine itself to the written or printed word, but is informed by a broader understanding of text (see illustration 2). Two of these workbooks specifically investigate media texts, namely *Language, Advertising and Power* (Granville 1993) and *Language and News* (Rule 1993). This concern with reading and social power is consonant with the expanded vision of literacy. Key aspects of the relationship between language, ideology and power are identified as follows:

> the way discourse is policed (Foucault 1970:120); the way variety in language is suppressed and unity emphasised ..., the way all discourse is positioned in the struggle to represent (re-present) different versions of the world as legitimate; the power of discourse to construct subjectivity (Janks 1997:1).

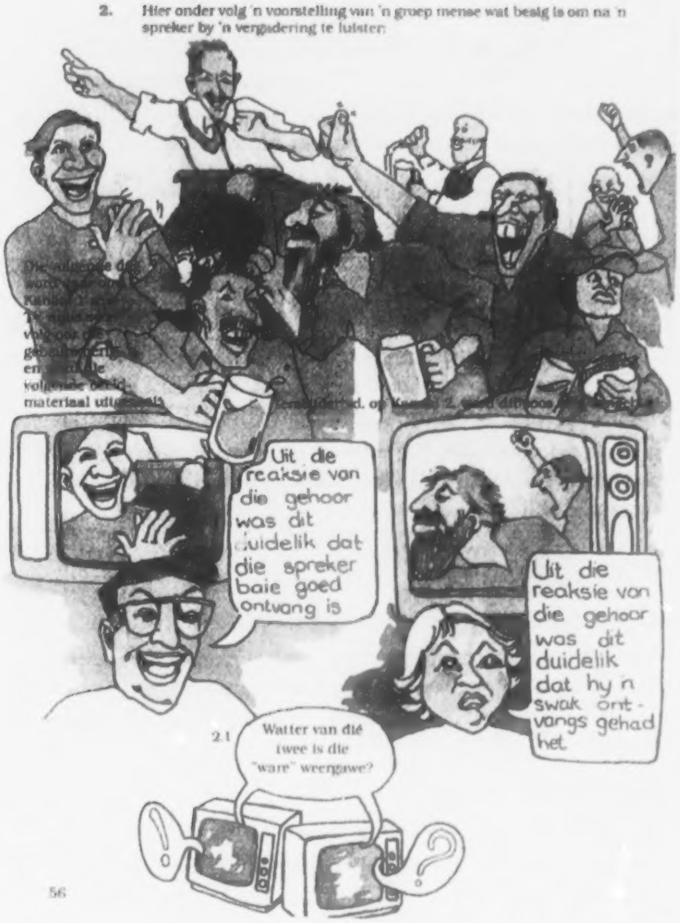
This work insists on a very wide range of texts, and is premised upon participatory pedagogy and the workbooks are relatively inexpensive. Again, it is difficult to measure the extent of influence of an initiative of this nature even when very well reviewed in professional journals.

Ruimland

In the strictest sense *Ruimland* cannot be described as a Media Education initiative, just as the CLA initiative incorporated a more inclusive view of literacy. It originated in the Western Cape as a curriculum intervention within the teaching of school Afrikaans in order to oppose the apartheid ideology and its practices and assumptions. *Ruimland* was the name given to a series of textbooks for the Afrikaans language section from the fourth to the final year of schooling. The work has been informed by the theoretical assumptions of critical discourse analysis and Critical Language Awareness. While the primary focus of the *Ruimland* initiative is not the mass media, it constantly alludes to and interrogates a range of texts, very frequently media texts.

In the early stages *Ruimland* could probably be included within a resistance paradigm. However, while this orientation marks the first works, it gives way to a different form of critical thinking. In an interview with one of the authors, it became clear that they became concerned with empowerment of individuals as critical thinkers and competent communicators. Accordingly, an empowered person needs to be an active citizen who critiques whoever is in power. The editors' humanist position is evident in the range of topics they cover in sustained modules including environmental issues, sexism and guidance or life-skills. Yet these are approached in relation to the construction of meanings in numerous media texts, including comics, cartoons, magazines, photos, advertisements, graffiti and newspapers (see illustration 3). They consider the written and the visual text as interactive and allow for a range of interpretations. The editors constantly juxtapose texts, even subverting their own authority by a self-conscious reflection on the voice of the book.

Illustration 3.


2. Hier onder volg 'n voorstelling van 'n groep mense wat besig is om na 'n spreker by 'n vergadering te luister:
Die volgende dag word van ... Kanaal 1 ... TV-nuus ... volg oor die gebeurtenis en die volgende beeldmateriaal uitgesaai
... Kanaal 2 ... dit ...
Uit die reaksie van die gehoor was dit duidelik dat die spreker baie goed ontvang is
Uit die reaksie van die gehoor was dit duidelik dat hy 'n swak ontvangs gehad het
2.1 Watter van dié twee is die "ware" weergawe?
56

Translation:

2. Below is a representation of a group of people who are listening to a speaker at a meeting.

In the next day, the following images from the event were broadcast on Channel 1 TV news. *(Image on TV 1 to the left.)*

At the same time, the event was presented like this on Channel 2. *(Image on TV2 to the right.)*

Speech bubble 1 to the left: From the audience's reaction it is obvious that the speaker had a very good reception.

Speech bubble 2 to the right: From the audience's reaction it is obvious that he had a poor reception.

2.1 Which of these is the 'true' version?

Source: Jan Esterhuyse et al (1989) *Ruimland 8.* Kaapstad, Maskew Miller Longman, p. 56.

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What is fascinating is the impact of this series at a particular juncture in the history of South African education, prior to the first democratic elections and at the point when challenges to the apartheid government were increasing. The great majority of schools under the then ('coloured') House of Representative department of education welcomed these books. For the majority of these learners, Afrikaans is their mother tongue. The need for materials other than those of the dominant apartheid ideology was clearly urgently felt. Consequently, these books found a ready market in this section of education. The activities demand a new range of texts and media forms be interrogated in contrast to their previous textbooks. Simultaneously, it inscribes a participatory pedagogy that has not been the general practice in these schools. In this way this series are an unusual example of textbooks, and not the rationale of the syllabus, driving the learning experiences.

The three initiatives that have been included as critical Media Education take up the poststructural critique of master narratives of modernity, and argue for difference, multiplicity and heteroglossia. They all encompass the widest range of texts and ask questions of the text that consider the viewpoint it privileges. The texts could be anything from hostel songs, praise poetry, North American rap music, Ndebele murals, urban graffiti, humorous ads, the national anthem or racist T-shirts.

The changing scenario: possibilities and pitfalls

While the complex social, political and cultural history of South African education and, more specifically, its orientations to textual practices and literacy will continue to exist in its discursive practices, transition has brought with it important changes.

New curriculum: possibilities

A new National Curriculum has been constructed and the intention is to introduce it gradually. The new national curriculum known as Curriculum 2005 (the year of the optimistic projected date for its implementation) in South Africa proposes curricular restructuring as imperative in order 'to reflect the values and principle of our democratic society' (1997b:1). The document responds to the varying interests of different stakeholders. As a national curricular document, and therefore a state driven intervention, it introduces a tension between the state's imperative to ensure an education system that is consonant with its political objectives (for example the social engineering of nation building) and the educational objectives progressive educators might validate. There are further tensions between what progressive educators and theorists would like to achieve and the practices, capacities and resources of the teachers, and then between different paradigms that informs the learning area. The curriculum document or *Policy Document* (1997b) that has emerged reveals all these tensions. Yet it is precisely in these tensions that the opportunities for a new vision, for critical literacy and Media Education, exist in a more defined way.

Of the eight learning areas, which are wider than the traditional subject areas that the *Policy Document* identifies, that of Language, Literacy and Communication (LLC) is most obviously relevant to this discussion of a new vision of literacy. Media Education is clearly not confined to any learning area and critical engagement with texts in all the other areas that would also implicate Media Education.

I look briefly at the LLC framework to identify points of significance to critical literacy and Media Education. In the first place the term literacy is granted an expanded sense that coincides with those elements identified above, and includes cultural, critical, visual, media, numerical and computer literacies (1997a:5). Second, it uses the term 'text' in an inclusive way to refer to 'spoken, written or visual communication, including Sign Language, and alternative and augmentative methods of communication' (LLC 1997a:4). Then, it is conceived of as an outcome-based curriculum whereby the intended outcomes include skills, knowledge and values (LLC 1997a:21), a decision that reacts to and rejects the dominant technicist mode of the previous educational dispensation. The specific outcomes for this area are listed below.

- Outcome 1: Learners make and negotiate meaning and understanding.
- Outcome 2: Learners show critical awareness of language usage.
- Outcome 3: Learners respond to the aesthetic, affective, cultural and social values in texts.
- Outcome 4: Learners access, process and use information from a variety of sources and situations.
- Outcome 5: Learners understand, know and apply language structures and conventions in context.
- Outcome 6: Learners use language for learning.
- Outcome 7: Learners use appropriate communication strategies for specific purposes and situations.

While these specific objectives are broadly acceptable, it is the elaboration of each that proves more interesting. Even a cursory inspection reveals that the inclusiveness of the document is not confined to those terms already mentioned. It has achieved the articulation of several versions of language teaching. Numerous voices and approaches are inscribed in the document. It has the feel of a curriculum document that was determined to satisfy the agendas of diverse stakeholders while at the same time improving the quality of learning. This inclusiveness can be regarded as both its strength and its Achilles' heel. It remains conscious of its constituency by not advocating a radical shift, but simply a partial one. It retains certain aspects of both the traditional and the liberal, and goes on to grant much more space for critical education. Yet in its inclusivity it lacks any coherent articulated theoretical base. I would go as far as to suggest that specific outcomes privilege a specific school or version of language and respond to the interests of particular stakeholders. However, accepting this flawed arrangement and assuming that this will be the informing policy document, it is necessary to identify nodes of possibility. To my mind, two specific outcomes (1 and 2) allow generous space for critical literacy. This is innovative at the level of English curricula, and more so for all indigenous language curricula. To my mind this is the radical edge of the document and I shall briefly discuss them.

Outcome 1: Learners make and negotiate meaning and understanding.
'…This specific outcome aims at the development of a learner's ability to understand, create and negotiate meaning in various contexts…' (LLC 1997a:12) and calls for both the creation of and interaction with a wide range of texts of different kinds. It acknowledges that the construction of meanings varies 'according to cultural, social and personal differences', as well as context. This acceptance of constructedness of textual meanings and of meanings existing outside the text differs strongly from the liberal-humanist approaches that pervade English teaching. This, together with the insistence on the inclusive range of texts, presents a clear space for critical literacy and Media Education programs of work.

Outcome 2: Learners show critical awareness of language usage.
This specific outcome appears to draw on the theoretical underpinning of critical discourse analysis and the work that has been done around critical language awareness (Fairclough 1989, Janks 1997). The rationale is as follows: 'This specific outcome aims to develop a learner's understanding of the way in which language is used as a powerful instrument to reflect, shape and manipulate people's beliefs, actions and relationships. The complexity and sensitivity of a multi-lingual context specifically requires the development of a learner's skills to interpret and consciously reflect on how language is used' (LLC 1997a:16). Here, the issue of power becomes explicit and therefore requires teaching strategies that will develop capacities to identify and discuss issues of power inscribed in different texts. While 'language' is used to refer to words and strings of words in general, an understandable emphasis in a multilingual country, it includes 'the visual and non-verbal/non-manual features of texts' (LLC 1997a:21). This space thereby includes critical work. Yet, unlike the *Critical Language Awareness Series* discussed earlier, a bias to the printed word reveals traces of the high/low culture divide and a realist conception of knowledge. The manipulative media and illustrious literature division persists, as literary texts are proposed as relevant objects of scrutiny less frequently.

Even in the hallowed shrine of literature, the curriculum framework's specific outcome 3: 'Learners respond to the aesthetic, affective, cultural and social values in texts', incorporates media texts. The emphasis of the assessment criteria relates to the nurturing of a sensibility and aesthetic appreciation, 'the enriching effect of texts' encouraged by the cultural heritage approach to language. Yet even here the 'range statement' includes ' the study of literary, visual, sign, auditory and multi media texts' (LLC 1997a:23) within its ambit.

By referring to specific outcomes I wish to suggest that they explicitly contain the potential for critical literacy and Media Education. Yet the occasional strands of critical literacy have tended to be confined historically in South Africa within certain educational authorities in line with privilege.

New curriculum: pitfalls

For most teachers the kinds of concepts and modes of pedagogy proposed are unfamiliar. Teachers have been inscribed as 'teacher' by those discourses that apartheid education privileged. The discursive practices that have been validated have developed particular habits of mind and subject positions – this within a social system that has disallowed competing versions of knowledge. The obvious route to coping with this situation seems to point to further teacher development in order to remedy the situation. However, ignoring the considerable constraints of limited resources for in-service work, a central dilemma facing any possibility is how to effect major transformations in the conceptual or theoretical frameworks and practices of teachers around textual practices within a critical pedagogical paradigm. In the first instance, we are proposing a new vision of literacy and one that is not part of the imagined repertoire of teaching discourses that circulate. But assuming it is possible to persuade teachers of the value of changing paradigm, the second hurdle that looms is that teachers are frequently resistant to changing their implicit models of what counts as teaching, as is frequently documented. Lortie (1975) has described this as the 'apprenticeship of observation' wherein implicit models of teaching and teacher behaviour are internalised. Gee (1990) also notes that the request to change is likely to cause conflict for those being asked to change.

Yet, the demands for change continue and these are some of the difficulties that militate against any glib or optimistic predictions for South African learners taking up this new vision of literacy rapidly in the immediate future.

Argument for media education in South Africa now

The gradual and uneven development of Media Education in South Africa has now been rehearsed. Formal education confronts enormous pressures around the lack of basic infrastructural needs such as classrooms, water, and even toilets particularly in rural areas. The 'culture of learning and teaching' that state campaigns have attempted to instil is seldom evident, and a sense of professional inertia hovers in the schoolyards. More critically, this results in students leaving school inappropriately prepared for the future. Why then, in the face of all this should Media Education be so important in South Africa now? To begin to make this argument, it is important to locate the wider South African scenario in relation to the global one. The much celebrated transition from an apartheid

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regime has been accompanied by numerous changes, not all of them anticipated in the first euphoric glow of democratic rule.

The continual expansion of the mass media coupled with the removal of the vestiges of the cultural boycotts mean that young South Africans now can receive any amount of media programming from abroad. At one level, this access to such a range of ideas and images of places and cultures enables an expanded imagination of life and possibilities. Also recent technological advances enable an immediacy of electronic communication. However, it is the powerhouses of multinational conglomerates located in northern countries that produce and profit from the one-directional dissemination of media products and their discourses, so quaintly referred to as 'globalisation'. Moreover, another aspect of media colonisation relates to the power to define. South Africa is a developing African country and finds itself variously represented but certain predictable stereotypes and discourses recur. Developing countries are mostly represented in relation to their abilities to service the interest on their debts, to wars, droughts and other assorted disasters. Young South Africans need to develop an understanding of just how and why they are located by such powerful and repeatedly circulating messages. Such media messages and programmes inscribe discourses that serve the agenda of power relations of the globally privileged. In terms of the future, surely it is the role of education to ensure the engagement of young people with these complexities in order to enable a self-assured nation.

In South Africa other aspects of life have also changed dramatically, but probably not in the ways it was anticipated. Trade liberalisation and state policies have enabled economic reorganisation. One of the effects of this is an expanding black corporate and middle class. Simultaneously, access to the media has increased and more South African young people have access to TV than before. 62 percent of households now have access to TV (Bulbulia 1998) and the access to radio is close to 100 percent. The question to ask then, relates to the messages and viewpoints they are receiving. The media have responded to the changing consumer base by targeting an increasingly black audience and in doing so they propose identities that mark success with a consumer lifestyle and matching gendered subjectivities. Many home-grown programmes imitate the American conventions. Unlike the British soaps with their strong social issue tendency, South African soaps and their multiple narratives imitate the US scenarios of wealthy corporate people immersed in power and sexual intrigue. TV advertisements similarly have changed the complexion of their models and present predictable gendered identities marking success with consumer lifestyle. The constant imported fare of macho films and TV programmes with their overtly aggressive masculine scenarios provide further sustenance for our imaginations.

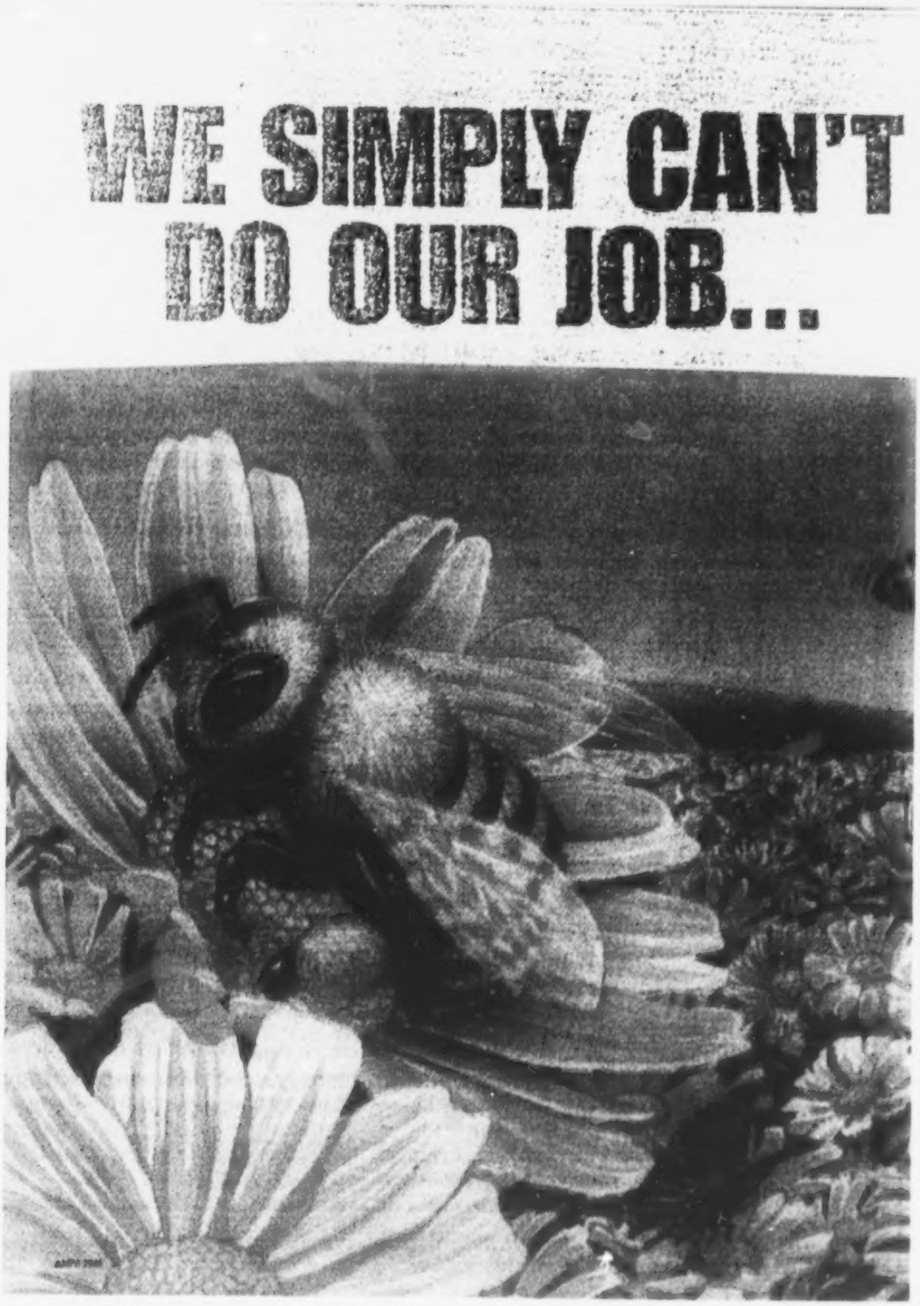
Such forms of representation need to be understood in relation to the population. In the first place, transition resulted in changed expectations of millions of South Africans both in relation to their economic status and access to the products of modernity. Clearly, the belief in swift access to material possessions was unrealistic if the economy was to continue to be effective. However, these expectations are further fuelled by the cornucopia offered in all the media materials that now target black citizens. Consumerist marketing is premised on promising happiness and success in relation to possession and consumption. These are powerful messages for those who have been so long denied the fruits of modernity, which are now dangled before them as trophies.

In addition, South Africa has also developed a dubious reputation for its soaring levels of murder, assault and other violent crimes. The statistics for crime against women and children are chilling. Fraud and corruption are reported constantly in the media as many of those in positions of authority attempt to enrich themselves fraudulently and at the expense of the common good. I would not like it to be suggested that the media are the root cause of this scenario. Yet it is essential that young people whose strongly patriarchal gendered identities are given a kick start at home and through other social institutions should become conscious of how the media are further inscribing identities. In numerous media programmes, violence is proposed for masculine heroes as the means of achieving resolutions or overcoming problems. They privilege such identities that provide potential 'scripts'. Concerned people need to be conscious of the kinds of identities or 'scripts' that are being promoted in a society where the social fabric has already been made very fragile by violence, poverty and changing sets of values. The notion of the swaggering gun wielding, Nike and Rayban adorned, American accented playboy-hero needs to be the object of considerable scrutiny. How can we change the scripts if we don't engage critically with them? We must be concerned not simply with media bias but with their role in the construction of desire and identity. It is critical that we begin to educate people about the media and such representations if we have any democratic vision of the future at all.

It is against this scenario that I believe Media Education becomes even more urgent. The media are arguably more powerful for young people than the official school curriculum. Media Education and a new vision of literacy are prerequisites in terms of preparing young people for their futures. Yet, in practice our education does not critique its realist assumptions about textual messages. The nature of the textual practice that this orientation advances asks that readers identify the discursive workings of the elements of the text and to make judgements. Its goal is to ensure an engaged reading. Allow an example to illustrate this point. Armscor, the South African manufacturers of weaponry and armaments placed a soft, pretty advertisement with a children's story gloss as a corporate piece of public relations (see illustration 4.) The kind of critical reading that Media Education calls for is manifest in some of the letters to the editor (in illustration 5).

It is time to jettison a vision of literacy that belongs to the turn of the twentieth century before we hurtle into the twenty-first. Easy words, I know! Even if the general sentiment of the new vision of literacy were taken up as a national concern, to change the script of teachers, to provide the necessary

Illustration 4.


WE SIMPLY CAN'T DO OUR JOB...

Source: *Weekly Mail* and *Guardian*, July 29 – August 5, 1994, p. 9.

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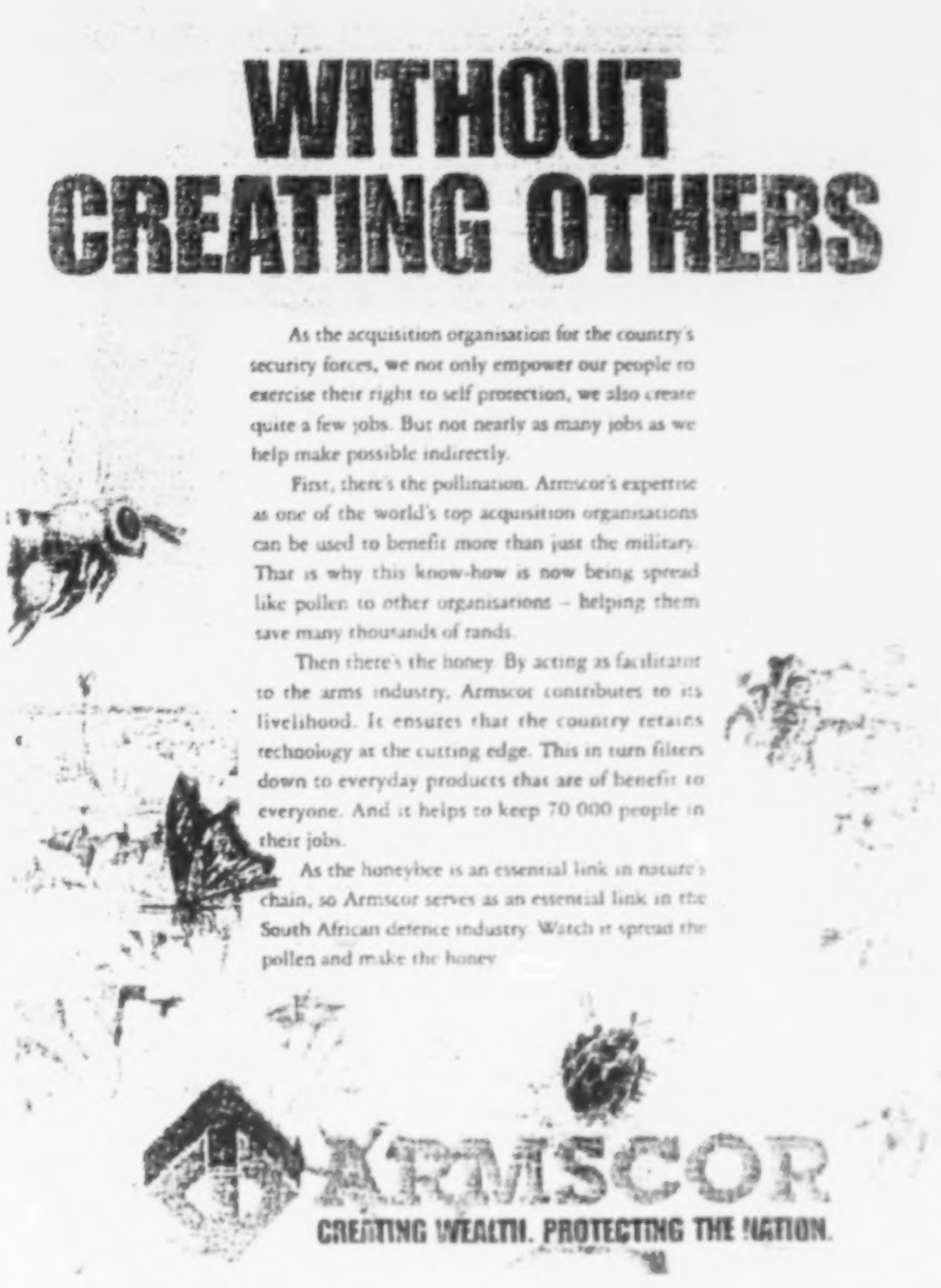


WITHOUT CREATING OTHERS

As the acquisition organisation for the country's security forces, we not only empower our people to exercise their right to self protection, we also create quite a few jobs. But not nearly as many jobs as we help make possible indirectly.

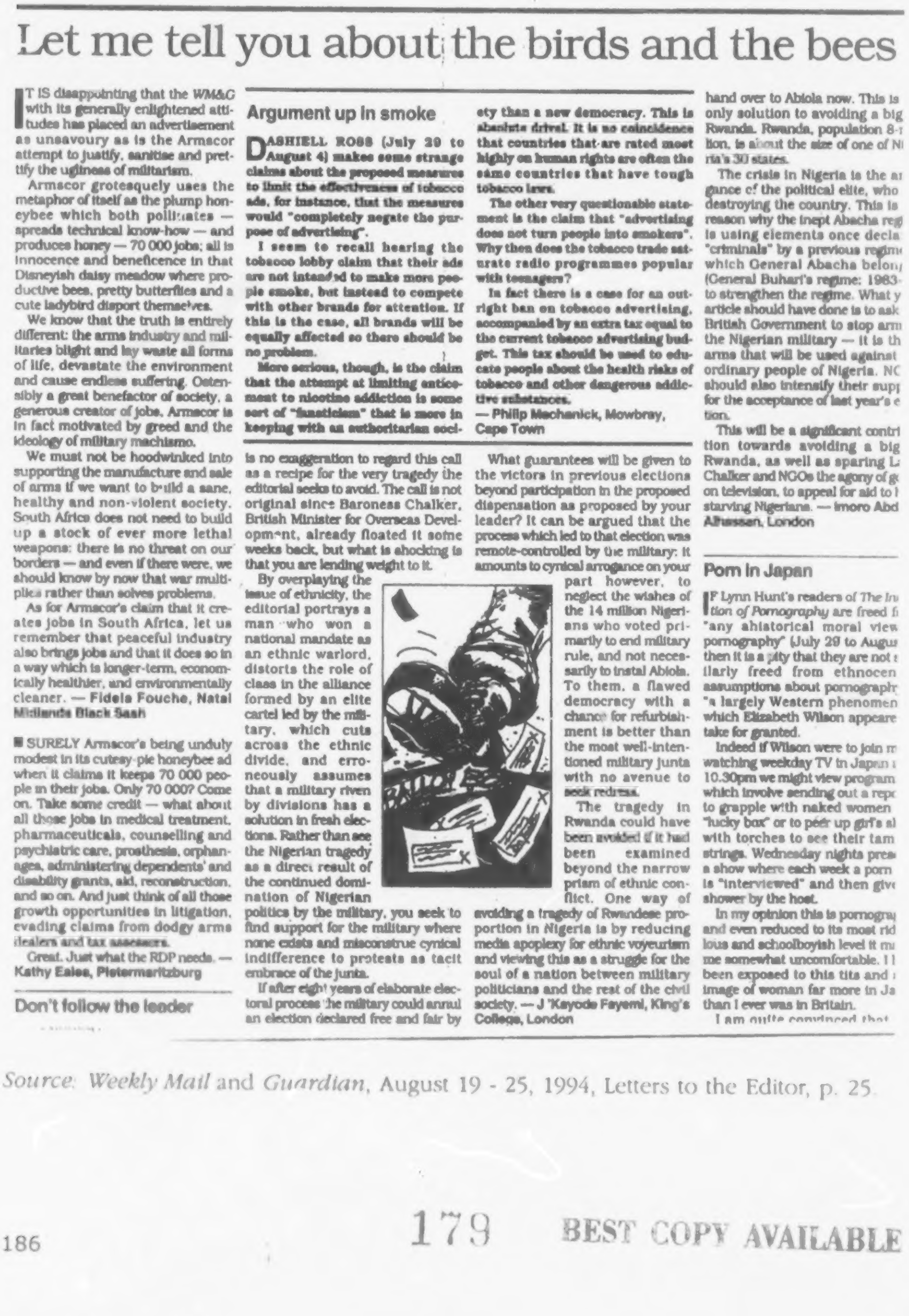
First, there's the pollination. Armscor's expertise as one of the world's top acquisition organisations can be used to benefit more than just the military. That is why this know-how is now being spread like pollen to other organisations – helping them save many thousands of rands.

Then there's the honey. By acting as facilitator to the arms industry, Armscor contributes to its livelihood. It ensures that the country retains technology at the cutting edge. This in turn filters down to everyday products that are of benefit to everyone. And it helps to keep 70 000 people in their jobs.

As the honeybee is an essential link in nature's chain, so Armscor serves as an essential link in the South African defence industry. Watch it spread the pollen and make the honey.

infrastructure, education and resources would be a formidable task. But then, South Africa now has a history of eventually winning, maybe slowly, against high odds. Maybe…

Illustration 5.



Let me tell you about the birds and the bees

IT IS disappointing that the *WM&G* with its generally enlightened attitudes has placed an advertisement as unsavoury as is the Armscor attempt to justify, sanitise and prettify the ugliness of militarism.

Armscor grotesquely uses the metaphor of itself as the plump honeybee which both pollinates — spreads technical know-how — and produces honey — 70 000 jobs; all is innocence and beneficence in that Disneyish daisy meadow where productive bees, pretty butterflies and a cute ladybird disport themselves.

We know that the truth is entirely different: the arms industry and militaries blight and lay waste all forms of life, devastate the environment and cause endless suffering. Ostensibly a great benefactor of society, a generous creator of jobs, Armscor is in fact motivated by greed and the ideology of military machismo.

We must not be hoodwinked into supporting the manufacture and sale of arms if we want to build a sane, healthy and non-violent society. South Africa does not need to build up a stock of ever more lethal weapons: there is no threat on our borders — and even if there were, we should know by now that war multiplies rather than solves problems.

As for Armscor's claim that it creates jobs in South Africa, let us remember that peaceful industry also brings jobs and that it does so in a way which is longer-term, economically healthier, and environmentally cleaner. — **Fidela Fouche, Natal Midlands Black Sash**

■ SURELY Armscor's being unduly modest in its cutesy-pie honeybee ad when it claims it keeps 70 000 people in their jobs. Only 70 000? Come on. Take some credit — what about all those jobs in medical treatment, pharmaceuticals, counselling and psychiatric care, prosthesis, orphanages, administering dependents' and disability grants, aid, reconstruction, and so on. And just think of all those growth opportunities in litigation, evading claims from dodgy arms dealers and tax assessors.

Great. Just what the RDP needs. — **Kathy Eales, Pietermaritzburg**

Don't follow the leader

Argument up in smoke

DASHIELL ROSS (July 29 to August 4) makes some strange claims about the proposed measures to limit the effectiveness of tobacco ads, for instance, that the measures would "completely negate the purpose of advertising".

I seem to recall hearing the tobacco lobby claim that their ads are not intended to make more people smoke, but instead to compete with other brands for attention. If this is the case, all brands will be equally affected so there should be no problem.

More serious, though, is the claim that the attempt at limiting enticement to nicotine addiction is some sort of "fanaticism" that is more in keeping with an authoritarian society than a new democracy. This is absolute drivel. It is no coincidence that countries that are rated most highly on human rights are often the same countries that have tough tobacco laws.

The other very questionable statement is the claim that "advertising does not turn people into smokers". Why then does the tobacco trade saturate radio programmes popular with teenagers?

In fact there is a case for an outright ban on tobacco advertising, accompanied by an extra tax equal to the current tobacco advertising budget. This tax should be used to educate people about the health risks of tobacco and other dangerous addictive substances.

— **Philip Machanick, Mowbray, Cape Town**

is no exaggeration to regard this call as a recipe for the very tragedy the editorial seeks to avoid. The call is not original since Baroness Chalker, British Minister for Overseas Development, already floated it some weeks back, but what is shocking is that you are lending weight to it.

By overplaying the issue of ethnicity, the editorial portrays a man who won a national mandate as an ethnic warlord, distorts the role of class in the alliance formed by an elite cartel led by the military, which cuts across the ethnic divide, and erroneously assumes that a military riven by divisions has a solution in fresh elections. Rather than see the Nigerian tragedy as a direct result of the continued domination of Nigerian politics by the military, you seek to find support for the military where none exists and misconstrue cynical indifference to protests as tacit embrace of the junta.

If after eight years of elaborate electoral process the military could annul an election declared free and fair by the international community, what guarantees will be given to the victors in previous elections beyond participation in the proposed dispensation as proposed by your leader? It can be argued that the process which led to that election was remote-controlled by the military: it amounts to cynical arrogance on your part however, to neglect the wishes of the 14 million Nigerians who voted primarily to end military rule, and not necessarily to instal Abiola. To them, a flawed democracy with a chance for refurbishment is better than the most well-intentioned military junta with no avenue to seek redress.

The tragedy in Rwanda could have been avoided if it had been examined beyond the narrow prism of ethnic conflict. One way of avoiding a tragedy of Rwandese proportion in Nigeria is by reducing media apoplexy for ethnic voyeurism and viewing this as a struggle for the soul of a nation between military politicians and the rest of the civil society. — **J 'Kayode Fayemi, King's College, London**

hand over to Abiola now. This is only solution to avoiding a big Rwanda. Rwanda, population 8-r lion, is about the size of one of Ni ria's 30 states.

The crisis in Nigeria is the ar gance of the political elite, who destroying the country. This is reason why the inept Abacha reg is using elements once decla "criminals" by a previous regime which General Abacha belon (General Buhari's regime: 1983- to strengthen the regime. What y article should have done is to ask British Government to stop arm the Nigerian military — it is th arms that will be used against ordinary people of Nigeria. NC should also intensify their supp for the acceptance of last year's e tion.

This will be a significant contri tion towards avoiding a big Rwanda, as well as sparing L Chalker and NGOs the agony of g on television, to appeal for aid to starving Nigerians. — **Imoro Abd Alhassan, London**

Porn in Japan

IF Lynn Hunt's readers of *The In tion of Pornography* are freed fi "any ahistorical moral view pornography" (July 29 to Augu then it is a pity that they are not s ilarly freed from ethnocen assumptions about pornograph "a largely Western phenomen which Elizabeth Wilson appeare take for granted.

Indeed if Wilson were to join m watching weekday TV in Japan a 10.30pm we might view program which involve sending out a repo to grapple with naked women "lucky box" or to peer up girl's sl with torches to see their tam strings. Wednesday nights pres a show where each week a porn is "interviewed" and then give shower by the host.

In my opinion this is pornogra and even reduced to its most rid lous and schoolboyish level it m me somewhat uncomfortable. I been exposed to this tits and image of woman far more in Ja than I ever was in Britain.

I am quite convinced that

Source: Weekly Mail and *Guardian*, August 19 - 25, 1994, Letters to the Editor, p. 25

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Note

1. In 1991, the official expenditure (excluding capital expenditure) per capita for schooling was as follows: House of Assembly (white) R 4,716; House of Delegates (Indian) R 3,326; House of Representatives (Coloured) R 2,633; Department of Education and Training (black outside designated homelands) R 1,136; and KwaZulu R 690, incidentally the lowest in the country (*Edusource Data News*, March 1994).

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Australian Children and the Media

Education, Participation and Enjoyment

Barrie McMahon & Robyn Quin

The media rights of Australian children

It is December 1998 and Australia has recently had a national parliamentary election. Perhaps it was a mark of maturity of the Australian democracy but the whole event was very low key. The mass media gave the election scant coverage. The government had timed the election (deliberately one assumes) to coincide with some major sporting events in which many Australians took an avid interest. Political issues were sandwiched between images of synchronised swimming from the Commonwealth Games in Malaysia and sporting commentators predicting the winner of the football grand final.

Voting is compulsory in Australia and therefore every citizen must cast a vote whether or not he or she has an interest in either political party. This means that both the disinterested and apathetic and the informed and interested get an equal say in who will run the country for the next four years. It would appear incumbent upon the media therefore to ensure that Australian citizens were as well informed as possible about the policies of the various parties. However, the responsibilities of the Australian media to support democracy are largely limited to their freedom to pursue the highest ratings and the greatest profits. If sport rates more highly than political coverage then it is sport which will fill the broadcast hours, not political debate. It is sad but true that Australians rarely question the role of the media in the formation and maintenance of democratic values.

In the lead up to and during the election campaign, certain issues emerged which had the potential to tear apart the fabric of the Australian community and those democratic values like equality of opportunity which the society takes for granted. The major issues were around race. Some fundamental rights of indigenous Australian people were being withdrawn through legislation. At the same time a racist, neo-fascist political movement had evolved and was gaining momentum by the minute. The media gave air time to the issue but its approach was sensationalist and concentrated on the personalities of the major proponents rather than the substance of their message.

In this environment of doubtful priorities, apathy and the arrogant assumption that somehow Australian democracy was unassailable and it was the duty of no-one to protect it, where were the rights of Australian children? It is a question both of access to information about the issues of the time and their ability to interpret and analyse information. The first is a major responsibility of the media, the second a major responsibility of the education system. We would argue that children were failed by the media on the first issue of the provision of information. The substance of this article is analysis of the extent to which the education system in Australia is fulfilling its duty to give students the critical thinking skills necessary to their development as democratic citizens.

Our premise is that children have specific rights in respect to the media and these rights are fundamental to the maintenance of a democracy. These rights are given expression in the United Nations Convention on the Rights of the Child. This Convention has two articles in its substantive provisions that make reference to the rights of the child in respect to the modern mass media. They are articles 13 and 17.

> *Article 13 states:*
>
> 1. The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice.
> 2. The exercise of this right may be subject to certain restrictions, but these shall only be such as are provided by law and are necessary:
>   (a) For respect of the rights or reputations of others; or
>   (b) For the protection of national security or of public order (*ordre public*), or of public health or morals.
>
> *Article 17 states:*
>
> States Parties recognize the important function performed by the mass media and shall ensure that the child has access to information and materials from a diversity of national and international sources, especially those aimed at the promotion of his or her social, spiritual and moral well-being and physical and mental health. To this end, States Parties shall:
>
> (a) Encourage the mass media to disseminate information and material of social and cultural benefit to the child and in accordance with the spirit of article 29;
>
> (b) Encourage international cooperation in the production, exchange and dissemination of such information and material from a diversity of cultural, national and international sources;

(c) Encourage the production and dissemination of children's books;

(d) Encourage the mass media to have particular regard to the linguistic needs of the child who belongs to a minority group or who is indigenous;

(e) Encourage the development of appropriate guidelines for the protection of the child from information and material injurious to his or her well-being, bearing in mind the provision of articles 13 and 18.

(Article 29 refers to the educational rights of children, and article 18 to parental responsibility.)

(http://eurochild.gla.ac.uk/Documents/UN/Rights/convention.html)

There are other articles that are relevant to the modern mass media, but are not necessarily media specific. For example, article 14 affords the child the right of freedom of thought, conscience and religion. This right, though not media specific, has significant implications for media education because it carries with it the implication of criticism, the right of the child to process the information available to her or him, to be part of the sense making process. This dimension is not so explicit in articles 13 and 17.

The need for critical thinking skills, together with the ability to engage in reflective thought and analysis, has been central to the task of media education in Australia since its inception. However, this article will suggest that this function of media education is currently under threat from the forces of conservatism and economic rationalism. We take the UN articles as a starting point and ask the question to what extent the education system in Australia is supporting the goals stated above.

We interpret the articles to suggest that there are three dimensions to the rights of the child. These are:

- the right of the child to have acquired some critical skills that they can bring to their dialogue with the media,
- the right to have media programs that suit their needs, and
- the right to have a voice in the media.

The central question is the extent to which formal and informal media education and media presentation in Australia has, and continues, to fulfil these rights of Australian children. Our analysis will look at the history, current directions and future options for media education and evaluate the quality of current approaches. In addition, we will briefly consider media production for children and the capacity for children to engage in their own production.

The context of formal media education

Australian children enjoy (or suffer) compulsory schooling until the age of fifteen and then about 70 per cent stay on to the age of 17. Although the type of education has been packaged differently over the past one hundred years and each state has its own education system, the essence has changed little over time or location – some mathematics, science and a smattering of the humanities underpinned by education in English. The arts and humanities disciplines have tended, at least in the senior high school years, to be the poor relations of the curriculum. The mathematics and science disciplines are regarded as the more prestigious.

Within the humanities the study of the media is generally perceived to be of lesser status than literature or history. Education about the mass media has really been a phenomenon of the last thirty years. Any courses that existed before this time tended to focus on film criticism, an extension of the literary criticism that preceded it. Around Australia, media education has been variously packaged in English courses, Arts programs and in recent times, in a learning area described as Technology or Technology and Enterprise. There are some common premises in all the courses but also different emphases depending on the learning area. Both aspects, commonality and difference, are worthy of examination as they illustrate the strengths and weaknesses of Australian media education and the degree to which they are meeting the UN Convention.

Before doing this, there is one other observation that needs to be made about the Australian media education context. In spite of education being a responsibility of the states rather than the Commonwealth Government there is uniformity in the approach adopted by various states. Most media education activity takes place in secondary schools, particularly senior secondary school with only sporadic approaches in primary schools. Logic might suggest that exposure to media education in the early years of their education would be essential to equip children for their extended interaction with the informal educators – television, video games and so on. Instead, the development of media education seems to have been based on opportunism. The opportunities emerged in the secondary schools to reshape literature into film studies, to incorporate media production into art classes, and to expand the range of print media studied within English.

In many cases these types of expansion had a conservative dimension to them. For example, when film study developed, the tendency was to use literary analytical tools rather than apply a different form of criticism. Because of this pattern, most of the observations that follow tend to be based on the secondary experience. Where there is effective primary school media education, it tends to be a simplified version of the secondary curriculum rather than having its own integrity.

Media courses for Australian children

Australia is a conservative nation. Given this social and political context it is in many ways surprising that media education emerged as a radical force within education. In spite of the conservative leanings of the education authorities and indeed teachers, many of the early Australian media educators developed programs that challenged the traditional perceptions of Australian culture and education. For example ten years after the early mass media education courses were developed across Australia, in the mid 1980's the debate was raging across Australia about the effect of media education on the Arts curriculum. In response to a perception that an appropriate metaphor for media education was a time bomb on the Arts, scholar John Davies argued:

> Rather than a ticking time bomb, I would argue that media studies must be seen by the arts and arts educators as a Trojan Horse, waiting outside the bastions of discrimination and aesthetics to gain entrance. Drag it inside and the 'new' disciplines now embraced by media studies will destroy the arts as we know them. (Davies 1987)

Similarly media teachers then consultants, McMahon and Quin argued:

> Media courses question the fundamental assumptions which underpin the established disciplines. For example, the Leavisite traditions of text analysis have been questioned and discarded as being inappropriate for student media study. (McMahon and Quin 1987)

This has been the fundamental tension in Australian media education, between the historical conservative forces on one hand and a small, radical group of practitioners and academics who were 'inside the Trojan Horse' on the other hand. The pressure for change in education came from teachers themselves. Many of the teachers and educational leaders in media education had first hand experience of the limitations of traditional Australian schooling. There were many practicing teachers, still idealistic enough to think that their profession could change the world for the better, but realized that it would not happen unless a break was made from the curriculum of the 1970's. One teacher recalled

> ...his growing sense of frustration at the fact that the curriculum was 'totally irrelevant for most of the students in the class. More and more children were staying on at school and yet we were expected to teach them the British-based literature of the last century. It did not interest them and it seemed to them and to me quite irrelevant to their lives'... The dissatisfaction was with both the content of the curriculum and the individualistic, deskbound, pen and paper approach to learning which the public examination system fostered. (Quin and Quin quoting McMahon 1994: 111)

In addition to seeking different strategies in their classrooms, these pioneer teachers and curriculum designers sought a new ideological basis for their teaching. The quest was occurring across Australia, variations between the activity in each state being at the level of detail rather than substance. The following traces the pattern in one of those states, Western Australia because this state was typical rather than idiosyncratic.

The early Western Australian media education curriculum model drew from two sources. It drew from the work of Marshall McLuhan in Canada and adopted his position as to the centrality of the media to the organisation of social life. It drew also from European schools which focussed on the nature of criticism. McLuhan, though politically conservative, was radical in the status he afforded to the mass media and consequently to its study. During the 1970's there were community based media organisations that subscribed to the notion of the modern media being tools that could further the development of genuine people's democracy. In Western Australia, the Perth Institute of Film and Television and Frevideo were two such organisations. Media activists groups such as these not only created a radical environment for media education, but they also served as a resource for schools to draw on as they developed their pioneering programs. With organisations such as these, one could have said with some confidence that the articles in the UN Convention could be realized and we could look forward to a time when children would be part of a genuine participative media democracy. Unfortunately these organisations have either died or have been absorbed by establishment values, a story that seems to be consistent across Australia.

The critical theorists who were considered by curriculum developers and media practitioners included the structuralists, the Marxist critics and those with a cultural studies affinity. Douglas Lowndes was a British educator who had some impact on Australian media education. Lowndes used the mass media to project his critical position. A series of programs called *Viewpoint* was made for Thames television and became the centre of an educational controversy in Britain, critics claiming they were Marxist (which they were) and biased in their criticism of big media businesses such as Thames television itself. The programs were banned in Britain but tapes were used freely in the professional development of Australian teachers and in Australian classrooms, particularly in Western Australia. The aims of *Viewpoint* were:

> 1. To direct the attention of educators and their students towards the mass media.
>
> 2. To examine from a social viewpoint the relationships between the mass media and philosophy, economics culture and education. (*Viewpoint* 1976)

From the teachers' perspective, the programs had appeal because they seemed to lead somewhere. They gave a focus to watching television particularly, something that would develop further than the pointless approaches based on students likes, dislikes and the reasons for personal opinions. The tapes were also practical in that they provided a critical framework that could be applied to Australian television be it comedy, news or commercials. The series demonstrated how programs were not value free, how there was significant ideological control over communication and how media were serving the interests of big business. The final program raised the question of people's access to the mass media and the contradiction between the concepts of small community group access and people's access and the mass audience appeal of the mass media. For many Australian teachers this final program made the link between the technological "medium is the massage" focus of McLuhan and the need for a critical framework.

This critical approach was further developed through the involvement of Len Masterman, a British educator, with Australian media education. Masterman presented his thoughts at several Australian media education conferences and interacted with Australian media educators in other forums across the world. His reasons for teaching about the media clarified for many Australian teachers the types of outcomes they were striving for in their classroom. One of the reasons he advanced was "the increasing penetration of media into our central democratic processes" (Masterman 1985: 2).

Again, we see an influence on Australian media education that should have furthered the aims of the UN Convention on the Rights of the Child and indeed it did. Masterman's texts married sound theory with good classroom practice, and consequently became significant points or reference for the new breed of media educators who were emerging from teacher training programs.

Within Australia, student texts were produced which furthered the concurrent goals of student media practice and criticism. Student texts such as those by McMahon and Quin, Lee Burton, Allison, Flack and Hillel, Mason and McLean gave teachers across the traditional disciplines some starting points for their own programs. The long running quality media education journal *Metro* also provided teachers with some classroom approaches together with its contributions on critical theory.

Teachers were assisted in the 1980's by a fertile media education environment in the tertiary institutions. Some English academics including Fiske, Hartley and Bennett had come to Australia to work with the emerging giants of Australian media academia like Turner, Dermody and Jacka, O'Regan and Cunningham. There was a healthy and professionally, very generous relationship between the university scholars and teachers. The dialogue when at its best had the effect of retaining the integrity of practical media activity in schools so that it did not degenerate into busy work without critical purpose.

To speak in generalizations about Australian media education is as dangerous as it is for any other country, but it has been done, and in true media jargon, this makes one sense of the world. To add to the generalizations by speaking about eras adds to the dangers, particularly when the personal involvement of these authors can lead to a sense of past golden age. This has also been done. The sense this analysis makes of the world is one that shows a shift from what was essentially a radical injection into the education of young Australians in the 1970's and 1980's to the very different position that currently exists. The thesis is that the Australian media education approach of the 1970's and 1980's could have led to most Australian children enjoying the rights identified in the UN Convention – and just as importantly developed a sharp critical dimension to media education that is not overt in the Convention.

Media education is now very different. There are still dedicated teachers, some who have been practitioners for more than twenty years. There is now an assured flow of trained media teachers into the schools. Media education in its different forms is now recognized and accepted. As an area of study it no longer gets confused with audio-visual aids or with trivial pursuits. Media education is respectable. So where is the problem?

Several things have changed. They include rampant economic rationalism across Australia, the burden that media education has to bear because of its own success in becoming institutionalized and the increased comfort and smugness Australians feel with their own culture and economic well-being. Each warrants further discussion.

The current political climate

Like most countries, Australia has used the philosophy of economic rationalism to justify citizens' greed for increased personal wealth. In the process they justify their own wealth at the expense of others. Australians have had an expression for this (seldom heard now), "I'm all right Jack" (implying that the rest do not count). It used to be a term of derision but now has more of the Gordon Gecko connotation – greed is good. One piece of evidence to support the link between the attitudinal change and the economic rationalist ideology was in the Australian Federal election referred to earlier. The introduction of a goods and services or value added tax was a key election issue. The question that was asked by the voters was how they as individuals would fare under this new tax. The upper middle income and above bracket (or those aspiring to this bracket) determined that they would be better off under this new tax regime. To their credit, the journalists across all media did carry stories on how the poor would be even poorer. The plight of the poor was not a consideration for voters other than the poor themselves. The bar room and dinner party conversations were about the personal dollars and cents gained or lost, not on the prospective plight of our economically less fortunate citizens. The conservatives were returned to government because Jack prevailed.

Economic rationalism in education has translated into several uncontested clichés. We have downsizing, rightsizing, outsourcing and core business. 'Corporate line' is also an important catch-cry for it means that teachers may not enter into public criticism of its employer and its senior bureaucrats dare not internally question the decrees of senior executive. Corporate line means that the catch-cries of rationalism will not be publicly contested by those best placed to do so.

The consequence of economic rationalism is not only stifled debate. The more obvious outcome (another piece of economic rationalism jargon, which implies that the means to the end do not count and it is only the outcome that is valued) is the cutback in support resources for media education teachers. In education terms, core business frequently translates into basics, literacy and numeracy, and media education is seen as being on the literacy fringe.

The effect on media education teachers has been more traumatic than on mathematics teachers or those from other established disciplines. Teachers in established disciplines have a fraternity of colleagues in their own schools with whom they can interact professionally and they have a management structure that, if working effectively, acts as a conduit for ongoing educational stimulation. The media education teacher does not belong to a media education faculty but rather to the Art, English or Technology and Enterprise Department. The media teacher, the odd person out, needs access to an intellectual lifeline that is not supplied through the school's organizational pattern. The economic rationalist argues that this should occur through the professional association. A noble thought but the catch-cries of economic rationalism have intensified demands on teacher time so that "non core" business like professional interaction through professional teacher associations has suffered. The subsidies that were available in various forms to professional teacher associations have also dried up. The healthy intellectual environment that existed in the 1970's and 1980's no longer has the where with all to flourish. In its absence, the status quo, ugly conservatism prevails. The irony is that economic rationalism is seen by many in Australia as the embodiment of the democratic process, a means by which those with endeavour get their just rewards. Its influence on democracy is destructive because it is helping to destroy media education which is essential to democratic media.

The price of success

The efforts of the pioneers put media education into the mainstream. Across Australia education in the nineties has been characterized by the organization of learning outcomes into eight learning areas. Each learning area covers years 1 to 12, so acceptance of media education into this curriculum model offered for the first time widespread penetration of media education into the primary curriculum as well as respectability in the secondary area. There was close to a scramble by the various established disciplines to include media education in their learning area. Some Australian states have chosen to associate media education with Arts education while others have made the connection with English. In more recent times, space has also emerged in the Technology and Enterprise learning area. There are some Australian states where media education is spread across all of the above, plus being represented in the Society and Environment learning area.

Each learning area places different conceptual constraints on the study of the media. For example, some typical learning outcomes in the viewing strand of the English are as follows:

> Uses knowledge of the principal characteristics of visual texts to construct meaning.
>
> Explains possible reasons for varying interpretations of a visual text.

Some typical Arts outcomes are:

> Describes, analyses and interprets art works and experiences, reflects on them and discusses different points of view, relationships, structures and interpretations.

> Selects from a range of skills, techniques and processes, manipulates them and uses appropriate technologies and arts languages to complete given arts tasks in satisfying ways.

Some Technology and Enterprise outcomes are:

> Determines the appropriateness of technologies for communities and environments.
>
> Plans and carries out the steps of production processes, making safe and efficient use of resources.
>
> (Outcomes and Standards Framework 1998)

The shift in emphasis from criticism to aesthetic appreciation and production then market related production in the above examples, is quite obvious. What is not so obvious is the ideological baggage that comes with the shift. The critical function still seems to be represented in the English learning area but the major statement about the viewing strand reveals the absence of any overt connection between intellectual criticism and its role in a democracy that it sets out to interrogate. This is in contrast to the *Viewpoint* approach cited earlier. *Viewpoint* questioned the very nature of the relationship between the media and a democratic society. The more introspective criticism advocated in the viewing strand of the English outcomes reads:

> Students view a wide range of visual texts with purpose, understanding and self awareness.

Compare the above comparatively passive outcome with the proposition on one of the *Viewpoint* tapes, "Money Talks":

> To suggest that the overall effect of these messages is to deflect attention from other ways of perceiving the world and the conditions in which most of the receivers of those messages exist. (*Viewpoint* 1976: 14)

The outcomes in the Arts and Technology and Enterprise learning areas are even further from the sort of critical and a radical form of expression that is needed in a healthy democracy. The Technology and Enterprise outcomes in particular, reflect their germination in the era of economic rationalism, when endeavour and learning needs to have a productivity focus.

The effect and cost of the acceptance of media education into the mainstream of education is that it has become yet another cog in the ideological state apparatus. A circuit breaker is needed: not one that will lead to better teaching practice, for our teachers are fine practitioners and continually improving; not another round of curriculum writing, for restructuring merely hides the core issues; not a new critical framework for post-modernism revealed to us that our quest for new ways of making sense of the world is now producing diminishing returns. The circuit breaker will be something that provides us with a sense of purpose and realization that our use of the media is central to our construction of democracy and that media education is a prerequisite to shaping this democracy.

Australian media educators will first need to realize that Australia's hold on democracy is very tenuous and grossly imperfect. The triggers for this realization may well come from outside of Australia, from places like South America where democracy is not taken for granted. Media educators in some South American countries have forged alliances with media businesses that are very different from the commercially based alliances that exist in Australia between media educators and the media businesses. The South American alliances are premised on the knowledge that both groups have a lot to lose (including perhaps their lives) if democracy does not flourish.

The realization that democracy is a fragile creature needs then to be the basis for renewed vigor by our teachers and students in the interrogation of the media. For example, recently in Australia free to air and pay television was reduced to two major owners, Packer and Murdoch, the same two who control almost all of Australia's print media. As well as sharing some cozy business deals together, these two giants are trading off public knowledge. They have agreed to keep the sex lives of each other's families out of their media. Obviously the deal has had scant media coverage, the sole leak coming from the publicly owned Australian Broadcasting Commission. What other public knowledge has been traded away and how would we know?

The centrality of this type of deal to the nature of our democratic processes is not covered by any of our curriculum outcomes nor are the ramifications being discussed in our classrooms. It is only when our teachers are reinvigorated with an awareness of the importance and fragility of our current democracy will we again have cutting edge media education in our schools. We will then have not only well grounded student debates on issues such as media coverage of indigenous Australians, the neo-fascist movements and even the antics of our media magnates, but we will also have students who recognize it is within their power to change the things they do not like. It will happen through the political processes, through student insistence on having a voice, through young people becoming very angry whenever there is a threat to their democratic rights and a preparedness to do something about this. Then we will be able to say that we are paying more than lip service to the UN Convention on children's rights.

Programs of benefit to children

In response to the UN Convention on the Rights of the Child, the International Federation of Journalists has published some draft guidelines for media professionals on child rights and the media. The Guidelines state the following:

> All journalists and media professionals have a duty to maintain the highest ethical and professional standards and should promote within the industry the widest possible dissemination of information about the International Conven-

tion on the Rights of the Child and its implications for the exercise of independent journalism.

Media organisations should regard violation of the rights of children and issues related to children's safety, privacy, security, their education, health and social welfare and all forms of exploitation as important questions for investigations and public debate. Children have an absolute right to privacy, the only exceptions being those explicitly set out in these guidelines.

Journalistic activity which touches on the lives and welfare of children should always be carried out with appreciation of the vulnerable situation of children.

Journalists and media organisations shall strive to maintain the highest standards of ethical conduct in reporting children's affairs and, in particular, they shall

1. strive for standards of excellence in terms of accuracy and sensitivity when reporting on issues involving children;
2. avoid programming and publication of images which intrude upon the media space of children with information which is damaging to them;
3. avoid the use of stereotypes and sensational presentation to promote journalistic material involving children;
4. consider carefully the consequences of publication of any material concerning children and shall minimise harm to children;
5. guard against visual or otherwise identifying children unless it is demonstrably in the public interest;
6. give children, where possible, the right of access to media to express their own opinions without inducement of any kind;
7. ensure independent verification of information provided by children and take special care to ensure that verification takes place without putting child informants at risk;
8. avoid the use of sexualised images of children;
9. use fair, open and straight forward methods for obtaining pictures and, where possible, obtain them with the knowledge and consent of children or a responsible adult, guardian or carer;
10. verify the credentials of any organisation purporting to speak for or to represent the interests of children;
11. not make payment to children for material involving the welfare of children or to parents or guardians of children unless it is demonstrably in the interest of the child.

(International Federation of Journalists, May 2, 1998)

Australian journalists have a strong case in any claim they make about the defense of these standards. The identities of children are protected in circumstances where they are vulnerable; matters relating to the safety of children, particularly accidents in swimming pools, are given wide coverage. Perhaps the weakest claim journalists may have is the access children have to express their own opinions without inducement. The views of the young tend to be compartmentalized into the "Kiddies Corner" or Education section of newspapers.

The discourse for reporting on child related matters is paternalistic and providing children are behaving as cute obedient and innocent little stereotypes, the treatment is favorable. On the occasions when children speak out against mainstream media opinion, the paternalism vanishes. Recently groups of students in several Australian cities took to the streets in protest against aspects of racism in Australian politics. Although most journalists would also have an anti-racist position, the militancy of the student demonstrations, daring to miss school and march in the streets, was perceived as a threat to the authority of adults. Many journalists attacked the students as ignorant of the facts, leftist inspired troublemakers.

At the Second World Summit on Television for Children in London, March 1998, the invited child delegates put forward a Children's Charter on Electronic Media. It states:

1. Children's opinions about television and radio should be listened to and respected.
2. Children should be consulted and involved in the production of programmes for children. Sometimes children can help make programmes.
3. Children should have programming that includes music, sports, drama, documentaries, news and comedy.
4. Children should have programmes from their own country as well as programmes from other countries.
5. Children's programmes should be fun, entertaining, educational, and interactive and should help them to develop physically and mentally.
6. Children's programmes should be honest and real. Children need to know the truth about what is going on in their world.
7. Children of all ages should have programmes created just for them, and the programmes should be on at times when children can watch them.
8. Children's television should discourage using drugs, cigarettes and alcohol.
9. Children should be able to watch shows without commercials during the programmes.
10. Children's television should have presenters that respect children and don't talk down to them.
11. Violence of the sake of violence or violence to solve conflict should not be promoted.
12. Television producers need to make sure that all children, including children who have difficulty seeing and hearing, are able to see and hear all of the programmes for children. Programmes should be translated into the language of the country in which it is seen.
13. All children should be able to hear and see their own language and culture on television.

14. All children should be treated equally on television. This includes ages, races, disabilities and abilities, and all physical appearances.
15. Every broadcast organisation should have children advising them about children's programmes, issues and rights in television.

(*CIFEJ Info* 1998)

The Charter could be seen as an elaboration on the UN Convention on the Rights of the Child, particularly that children have rights to programs of benefit to them, including access to programs from other cultures. On the surface, it would appear that Australian children are well provided for. There is a C classification that applies in the late afternoon and early evening, designed to shield young people from programs and advertisements that adults have decided may be harmful to them. The Australian Children's Television Foundation produces programs that are designed for the children's market and project positive images of young people from different ethnic and social circumstances. Considerable prestige is afforded to these programs and the tapes are used in classrooms as well as being shown on free to air television.

Although the C classification time slot is not prime viewing for children any more than the rest of the population, the programs are known by most young people. They fill a gap in drama production for children and appear to have a modeling effect on other television programming in other genre. For example, perhaps the programs which conform most effectively to the Children's Charter on Electronic Media are the infotainment programs for young people such as the ABC's *Recovery* program. *Recovery* has juvenile hosts, and programming covering video clips, guests, issues, film previews and audience contributions.

Children's programming from other countries is less accessible to young people in Australia, except for programs from Britain and the United States. It would not appear that Australia honours Article 17 of the UN Convention because it does not "provide information and material from a diversity of national and international sources".

Most young people watch the same television fare as their parents. There is no special consideration given to young people in programming or indeed for media other than television. This reality restricts the scope of any children's charter with its protective environment. Although young people have a right to be nurtured and protected in their early years, they also need access to a media environment that does not abide by these protective rules. Young people will need the critical and analytical skills in order to make their sense of this very complex media world. The ultimate media right of children therefore is the right to a quality media education.

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Media Education in Europe

With Special Focus on the Nordic Countries

Birgitte Tufte

Similar to the development within mass communication research, there has – on an international level – been a development in the field of media education. There is, thus, a close relationship between the development of mass communication research and media education. The former goes back 50 years and has certain traditions, whereas media education research is a rather new field. The debate about children and media – and media education in its first phase – was rather moralistic. There are various reasons for this, one of them being, no doubt, the media's pursuit of sensational stories. Children and media violence are always a good story. Accordingly, there has been a great deal of interest in that part of mass communication research, whereas other areas, such as "children's understanding of symbols", "the relationship between school and the parallel school of the media" or "gender differences in relation to media", have been of less interest to journalists. The agenda of the press and television has no doubt influenced the school's agenda, which for many years – and still to a certain extent – has been based on a perception of media as a factor in cultural deterioration.

Early mass communication research, which was North American, put the focus on effects studies. In the beginning, i.e., in the 1930's and beginning of the 40's, the so-called "needle theory" was dominant. The recipients were considered to be defenceless human beings who were injected by the media, a stimulus-response thinking formulated by, among others, the Canadian researcher Harold Lasswell (1948). Gradually, the perspective moved towards the long-term consequences of communication and the recipient, and within so-called "uses and gratifications research" the focus was no longer on what the media do to the people, but rather what "people do with the media" (Katz 1957).

Over time the perspective has, thus, moved away from the effects studies, i.e., from focusing on the sender to the recipient. Accordingly, today many media researchers are working with media reception and media ethnographic studies. So there has been a move from the sender perspective via content analysis (the critical analyses of the 1970's) to today's interest in the audience, or rather in the different audiences.

A parallel development has taken place in relation to media education. If media were seen as very influential and mainly bad for children and youngsters, media education ought to protect them against the media. When – or rather if – media were used in the classroom it was mainly to teach the children about the bad influences of media, and in order to inoculate the pupils against the media.

Gradually – during the 1960's and 70's – the moving images entered the school, but mainly in the shape of "screen education", i.e., film teaching – and still bearing the distinction between "high culture" and "low culture" in mind. It was no longer a question of protecting the children against the media, but of teaching them to choose the "good" films instead of the "bad" entertainment in television.

The next step was – very much in accordance with what happened in the mass communication research field – that semiotics and ideology were introduced into the classroom in the shape of analyses that usually resulted in the conclusion that the ideological power of the media was very strong.

However, there was still a gap with regard to the fact that children had a cultural competence in relation to media that was very different from that of the teachers. This was gradually accepted during the 1980's and 90's to the extent that popular media texts were introduced and some – although still not many – teachers worked with media production in the class room.

Summing up, it is thought-provoking that of the three factors in the communication process, i.e., sender-message-recipient, the perspective has moved away from the sender to the recipient perspective, just as in recent years it is the pupil in the classroom that is in focus. This is valid for pedagogy and education in relation to learning processes and teaching in general, and it is valid for media education.

What is the child's name? And what is she like?

As long as the subject "media education" has been on the international agenda, people have discussed how to define it. What this child has been called depends very much on different pedagogical traditions and theories in the different countries. It has been given different names, such as "media literacy education", "media awareness education", "visual literacy" and "media education". However, it seems as if there is general agreement internationally on calling it "media education", although there is national variation.

During the past decades there have been different definitions of its scope and it is a fact that media education still remains at a pioneer stage both in terms of research and teaching. Media teaching relies largely on enthusiasts in the schools who offer to take on the task of teaching media. They are innovators within a new field, and despite lack of consensus about the definition of the subject area of media education, these teachers are working very hard, often getting ideas from and being inspired by the international media education movement.

It should be emphasised that media education is by definition interdisciplinary – which may be one of the reasons it is so difficult to get it introduced into the scientific circles and integrated as a compulsory part of the educational system.

So, there is in fact a gap between the established school and the parallel school of the media. In the everyday lives of children and young people three factors interact: family, school and media. It is taken for granted that the three areas contribute jointly within the overall process of education, and that the importance of the family is on the wane. Accordingly, school and media gain increasing influence. It constitutes a problem that the field of the media is still relatively invisible in relation to the school and its educational tradition. In other words, two worlds are emerging: that of the official school with its traditions and its established norms and methods, on the one hand, and, on the other, a "parallel" school, i.e., of the media, particularly moving images from which the pupils gather different kinds of knowledge and experiences than they find in school. One option is to maintain that the school should refrain from touching the free space constituted by the pupils' use of media. Another option is to hold that it is obvious, in relation to the communication society of the future, that the established school and the 'school' of the media will have to enter into a dialogue with each other.

Media education, defined as a scientific subject, occupies an area of tension between "traditional" mass communication research and pedagogical research. Yet, it is on the basis of and in interaction with the findings of research that media teaching ought to be – and fortunately often is – developed.

By the term 'media' is meant the entire range of mass media including print media, the electronic sound and picture media, film along with the new interactive media.

With regard to the content of media teaching, it used to be customary to distinguish between teaching with and about media. Teaching with media lies at the periphery of the field of media education, whereas teaching about media is the proper sphere of knowledge of the media subject. Key concepts are:

- communication and media (theories about communication, culture, socialisation and media)
- media history (the historical development of the media from the printed press to multimedia)
- media recipients/audiences (theories on media reception)
- media texts (genres, media language and media aesthetics)
- media types (the characteristic features of various media)
- self-production (insight into the use of media as an aesthetic means of expression and a tool for communication).

In other words, it is a field of knowledge in which it is not a question of either acquiring analytical knowledge or expressing oneself aesthetically/technically. Both are equally important.

The history of media education

UNESCO has continuously supported media education, initiating conferences and publishing books and reports (Minkkkinen 1978, Morsy 1984, Halloran & Jones 1985, Bazalgette, Bevort & Savino 1992). The first systematic description of what media education ought to be was written in 1978 by the Finnish researcher Sirkka Minkkinen. Her very broad approach was unusual at that time – and rather unrealistic to most teachers and researchers. She points out that the goal setting for mass media education in her study is aimed at embracing aesthetic, communicative and social approaches. According to Minkkinen, media education aims at developing skills in "cognitive, ethical, philosophical and aesthetic matters". She divides the goals into cognitive goals, goals relating to skills, and motivation goals (Minkkinen 1978:50).

Inspired by the Lasswell formula (1948), she says that the content of mass media education may be divided up under the following subject headings:

a) The history of communications
  - the general history of communications
  - the history of mass communications in one's own country
  - the future of communication and communication policy

b) The production of communication
  - communications in today's world
  - the structure of communications in one's own country

c) What? (content of mass communications)
  - the relationship of mass communication to objective reality

d) To whom and with what results? (the impact of mass communications)
  - the use of mass communications/media
  - the impact of mass communications (Minkkinen 1978:54-56)

Minkkkinen had a broader approach to children and media and media education than did most researchers in the 1970's. One could say that she was ahead of her time. She emphasises that media education ought to be a question of all media, which at that time was print media, radio, film and television.

However, although the elements of media education to a certain extent are rather similar to the way media education is described in the curricula of various European countries today, the Minkkinen approach is very much related to early theories of communication. In this kind of approach, as that of Lasswell, mass communication is seen as a one-way flow. Accordingly, audiences are regarded mainly as passive recipients, and the role of the teacher is then to make pupils aware of the history, content, etc., of the media. And the pedagogical model for this teaching approach is similar to the communication theories that define the recipient as a tabula rasa.

As already mentioned, newer media research and recent trends within the area of pedagogical research focus on the audience, the "receiver" of the message. This means that media education in Europe in general has changed recently. Whereas the media some years ago were considered as big bad wolves influencing children and youngsters with lies and propaganda, today there is a twofold trend: mass media are still seen as powerful, but on the other hand the audience is "strong" to a limited extent, mainly remembering and being influenced by information and media messages that are relevant to their daily lives. One of the consequences of this philosophy is that media teaching is seen as a relationship between producers, texts and audiences. Perceiving pupils as active producers of meaning, who are also vulnerable in their reception of messages, is a way of thinking which has implications for media education: it can no longer be seen as a one-way process. The media competencies of children have to be taken into consideration, and the traditional role of the teacher has to be changed.

This new trend is part of what could be called *the new media education*, an approach that is no longer based on moral panic. The new trend emphasises a relaxed, pluralistic and cross-curricular approach to media teaching. This is an approach that for the past five to ten years, has dominated many of the working papers presented in the IAMCR (International Association for Media and Communication Research) Section on Media Education Research, as well as the papers presented and speeches given at many of the international conferences that have taken place in recent years.

State of the art in Europe

As is often the case when talking about international trends, it is mainly experiences from the English-speaking world that are visible in the European scientific landscape. This has very much been the case in relation to media education, as well.

This is not said in order to underestimate work from the English-speaking world, but rather in order to point out the fact that media education projects also have been carried out in non-English-speaking European countries, although these are often inspired, for instance, by the experiences in Great Britain. Before describing these European trends, I want to stress, however, that – seen from an international point of view – there are four countries that are definitively leaders on the global media education map. These are Australia, South Africa, Canada and Great Britain. The state of art in the first mentioned three countries is described elsewhere in this publication, as is resent thinking about the role of production in media education in the UK.

Great Britain

In Great Britain there is a long tradition of teaching media that goes back to the establishment of the British Film Institute (BFI) in the thirties. Like in other countries, the initial focus was on film studies in the beginning (Alvarado 1977, Alvarado, Gutch & Wollen 1987), whereas towards the sixties, media studies were developed to comprise all media. In the 1980's and 90's, there has been a boom in media education in Great Britain, which can be exemplified by the many publications that have come out (Masterman 1980, 1985, 1991, Buckingham 1990, 1991, 1998, Bazalgette 1991, Lusted 1991, Alvarado & Boyd-Barrett 1992, Buckingham & Sefton-Green 1994, Hart 1998).

The British Film Institute has played an important role in getting media education into the educational system and in introducing media education onto the National Curriculum.

In Scotland, the Scottish Film Council has been central (Adams et al. 1988), and the Association for Media Education (AMES) publishes *The Media Education Journal* which is a forum for the exchange of teaching experiences.

Len Masterman, "the grand old man" of media education, has recently (Hart 1998) made an analysis of how the field has developed in Great Britain. He says that in the thirties:

> Media education was an education against the media, and contrasted the manipulative nature of the media with the timeless values of real culture, as embodied supremely in literature. That earliest paradigm is now popularly known as *the inoculative paradigm*. (Hart 1998: viii)

The next step was, according to Masterman, that in the sixties a generation of young teachers entered the school, teachers who were familiar with the popular culture:

> Such teachers were apt to argue that the films of directors such as Bergman, Renoir, Buñuel, Fellini and in particular the French New Wave directors actually possessed as much intellectual energy and moral seriousness as anything that was being produced within European or American literature. They produced a new answer to the question: "Why study the media?" It was to enable students to discriminate not against the media but within them – that is, to tell the difference between the good and the bad film, the authentic and the shoddy television program, and work within popular culture. (ibid.: viii)

This was the *popular arts paradigm*.

In the 1980's, the teachers gradually got considerable inspiration from French theory, such as semiotics, and for media teachers this

> pointed to the fact that the ideological power of the media was very much tied up with the naturalness of the image, and with the tendency of the media to pass off encoded, constructed messages as natural ones. They demonstrated too, that questions of power were central to discussions about the production, circulation and consumption of images and representations. (ibid: ix-x)

This was *the representational paradigm*.

Masterman ends up by emphasising the necessity of moving beyond the old paradigms to ensure that teaching strategies are developed in accordance with what is happening in the current media, i.e., the current commercial media.

France

In France there has been a very strong tradition for film teaching. One interesting theoretical example is Antoine Vallet's project of "language total" (total language) (Vallet 1989), which has had a certain influence on some of the media projects that have been carried out in Latin America. Another example in France is the work done in Bordeaux at the Centre Regional de Documentation (CRDP) (la Borderie 1979).

One of the most famous and well described media education projects in France is the "Jeunes téléspectateurs actifs" (JTA) (Pierre et al. 1982), which in eleven departments involved 9- to 18-year-old children and youngsters, parents, teachers and librarians. However, due to lack of resources and maybe also because of the increasing interest in information technology in the 1980's as opposed to media education in a broad sense, the project did not manage to influence the educational system.

In recent years, the organisation CLEMI (Centre de liaison de l'enseignement et des moyens d'information) has organised conferences and media education courses for teachers. Media production as part of the media teaching has been discussed among some French teachers, and a French doctoral thesis describes the role of video production in media courses (Eriksen-Terzian 1996).

Germany

In the 1970's and 80's, various theoretical publications came out (Baacke 1979, Sturm et al. 1979, 1982). During the last 10-15 years, however, there has been a growing interest in practical media work and media production (Schorb & Stiehler 1991, Merkert 1992, Theunert et al. 1992).

There are different approaches to media education in the different "Länder" (departments), but the general trend is that there is a growth within media education on various levels of the educational system – inside the established school system as well as outside (Stiehler & Grunau 1992).

Other European countries

According to the reports and registrations that have come out within the past 10-15 years (Bazalgette, Bevort &, Savino 1992, Pungente & Biernatzki 1993, Comunicación na periferia atlántica 1996, Silverblatt & Enright Eliceiri 1997, Hart 1998), and according to the international working papers I have seen as Head of the Media Education Section of IAMCR during 1992-1998, there are no European initiatives that can really be compared to what has been going on in countries like Australia, South Africa, Canada and Great Britain. There is no doubt, however, that there is a growing interest among many teachers in media education in countries like, for instance, the Netherlands, Italy, Greece, Austria and Switzerland. For example, a journal for media teachers has existed since 1992 in Austria, *Medienimpulse – Beiträge zur Medienpädagogik*, published by the Austrian Ministry for Education and Cultural Matters.

The Nordic countries

Finland

In Finland media education was introduced into the curricula of Finnish primary schools as early as in 1970, and in 1977 into the high schools (Minkkinen 1978). It is not an independent subject but is integrated with Finnish, art and history. Until recently, with the media 'explosion', teachers did not show great interest in practising media education. During the past few years, however, courses and teaching materials have been developed, and in the 90's media education has been integrated into the national curriculum of the school and the teacher education. However, experts working in the field are not too optimistic (Härkönnen & Tuormaa 1992:22). Like in many other countries, time will show whether the intentions will materialise into practical action in relation to the daily life of the school.

Sweden

In Sweden, media education has been compulsory since 1980. Media education has gradually been moving away from moralising attitudes towards an approach that is more searching and pupil-centred.

Media teaching in the form of film studies has existed in Sweden for many years, but not until the last 10-15 years has it been what in this article has been defined as media education. Today the responsibility to practise media education in primary and secondary school lies with the teachers of Swedish, art, civics and history. One important resource for media education programming and materials is Sveriges Utbildningsradio (Swedish Educational Broadcasting Company).

As in many other countries – e.g., France with CLEMI – "newspaper in the school" (TIS) is a rather strong organisation in Sweden which organises media education courses and seminars for teachers.

Summing up, I would like to refer to two Swedish researchers Karin Stigbrand (1989, 1991) and Jonas Wall (1990), both of whom have been very much involved in media education for many years. They are rather pessimistic. According to Jonas Wall, the reason media education is not yet – even in the 1990's and even though media education was made compulsory in 1980 – really integrated into the Swedish school is that there is not sufficient political interest in and support for media education.

In spite of that pessimistic point of view, however, many Swedish teachers are actually practising media education, and the association for media teachers frequently organises conferences and seminars, and they edit and publish the journal *Mediekanalen* (Media Channel).

Norway

As early as the 1920's and 30's, there were debates about the moving images in Norway, i.e., the film in relation to the school (Hummelvoll 1981), but – as was the case in many other countries – it was a kind of teaching with media more than about the media, that is, the teachers were using film as a pedagogical device.

In Norway there has apparently been more political support than in the other Nordic countries. This can be seen, for instance, in the curricula from the 1960's until today. The crucial change came with the national curriculum in 1974 when media education became a compulsory part of the teaching in primary and secondary school. However, it was not until 1985, when media education and computer education both became special effort areas in the Norwegian school system, that things moved forward. In teacher education, media courses are part of the curriculum.

During the past 10-15 years, various Norwegian books have been published within the field of media education (Dahl 1984, Kjørup et al. 1987, Fougner & Søbstad 1990, Kjørup 1991, Erstad 1997), which is an important factor as regards the need for teaching materials and student books.

In Norway, media education today is a compulsory part of all school subjects, but it seems – although courses are offered to the students today – that the training of teachers is still incomplete, among other things due to shortage of equipment.

Denmark

Like in many other countries, film was used in the classroom in Denmark already in the 1920's (Cornelius 1976, Kragholm 1980), but it was not until the 1970's that media education became a part of the curriculum, mainly within Danish.

In the 1980's and 90's, various media education development projects were carried out (Tufte et al. 1991), but much of the work was done by enthusiasts or innovators who used many hours of their leisure time to educate themselves within this new area.

Denmark, to a larger extent that the other Nordic countries, tries to let children work with media production themselves, emphasising the importance of the combination of media analysis, production and theory.

Although an education bill in 1994 gave media education a certain impetus, it is still not an integrated part of the school. What is actually happening nowadays, is that so much focus is put on information technology, defined primarily as computers, that the technical equipment for the media workshop often is given less resources than some years ago.

At the Royal Danish School of Education Studies in Copenhagen, where media courses have been offered to teachers for more than ten years, this trend is evident, although there is also a great interest from many teachers in gaining more insight into media education in a broader sense, practically and theoretically. During the 1990's, various reports and research have been published (Holm Sørensen 1994, Tufte 1995, Rasmussen 1996, Drotner 1996, Report from the Danish Media Commission regarding children's and adolescents' use of media 1996, Tufte 1998, and others), all concluding that media education ought to be a compulsory part of the Danish school. However, there is still a huge gap between intentions and political practice and support.

A characteristic aspect of Danish media education is the grass-roots tradition which to a certain extent is very good and useful in a democracy. However, in the case of media education, it has turned out that (too) much of the teaching has been carried out by the above-mentioned innovators, who – if not supported from the top – become exhausted in the long run.

The future of media education

Although a so-called international media education movement does exist, it is a fact – as was said in the beginning of this article – that the way in which media education is practised in the different European countries depends largely on the traditions in the educational system and on local developments and relations between, for instance, the church and the school.

It is possible to distinguish between two types of trends – a top-down and a bottom-up. These could also be called aristocratic versus democratic approaches. The kind of media teaching I call aristocratic is a moralistic approach which can be related to the "inoculation approach" – the philosophy of which is the same as that of the effects studies and of the critical approach within mass communication research as described earlier in this article. Behind the aristocratic approach to teaching media lies a hostility towards media and popular culture. It is a question of "high" versus "low" culture and very much based on the traditional values and norms of the educational system.

The opposite approach, the democratic way of teaching media, starts out from the children's own use of media, their preferences and pleasure. However, there is a danger that this way of thinking and teaching may result in a populist kind of media education, a kind of entertainment pedagogy, which of course is not recommendable.

Probably the best approach to media education lies between the two. It ought to be possible to set off from the children's media cultural competence and still be in dialogue with the norms and goals of the school – so that the media preferences and tastes of the children as well as the norms and values of the specific culture and educational system are respected – by the pupils and the teacher.

Looking through the binoculars into the future, I see two possible scenarios for media education in the coming years:

1) The actual focus on information technology – with more interest in the technical side than in pedagogy and content – will increase to the extent that the conquests won internationally in the media education field will fade and be taken over by the advocates of information technology. This will coincide with a "back to basics" trend, which means that teachers and parents will be more interested in getting children to write and read very early – despite the fact that the "parallel school" of the media will increase in the coming years.
2) The research, development and teaching that have taken place during the past 20 years will further develop theoretically and practically. The enthusiasts, the innovators in the educational system will finally come through with their ideas so that media education will become a compulsory part of the curriculum for those studying to be teachers, as well as part of the curriculum in primary, secondary and high school.

Or maybe there will be quite another scenario ...

As Len Masterman mentions (in Hart 1998) – and as has been said in this article – throughout the 1980's there has been a widespread international movement of media teachers. The question many of the teachers wanted to answer by introducing media education in the school was: "How do we cope with the fact that media has become the 'parallel school' of the children, a factor in their daily lives that is neglected by the school?" Today, however, the most important question will be to find out what constitutes an effective democratic education for future citizens.

Len Masterman describes the challenge for media teachers in the future in the following way:

> ...it is not possible for anyone living in the current commercial media environment to be media literate today without understanding that the primary function of commercial media is the segmentation and packaging of audiences for sale to advertisers. Until now, Media Education has been based on a premise of the most astonishing naivety that the primary function of media has been the production of information or entertainment... A critical understanding of the basic technique and tenets of marketing and of the nature of the audience product will need to be brought to bear on the study of all media texts and institutions and will, I believe, have as central a place in the analysis of future media as such concepts as authorship had with film studies in the 1960's, and representation and ideology had in the 1980's. (Masterman in Hart 1998: x-xi)

So, maybe this will be the new paradigm in media education – to analyse and understand the function of commercial media in modern society and to practise and develop media education on the basis of that insight and understanding,

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combined, hopefully, with the insight and experiences already obtained in different countries all over the world, during the past two to three decades, within the field of media education.

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The Place of Production

Media Education and Youth Media Production in the UK

David Buckingham

This article provides a brief outline of the changing role of media production in the context of media education courses in British schools. It argues that, for a variety of reasons, production has become a much more prominent aspect of media education, but that several fundamental questions about students' learning remain unresolved. These questions are, it is suggested, likely to take on a new significance as a result of the increasing use of digital multimedia technologies in schools.

History lessons

Compared with many other countries, media education in the UK has a long history. It is possible to trace the earliest initiatives in the field back to the early 1930s, when teachers of English first began to engage with their students' experiences of media such as the cinema and the popular press. Historically, the principal emphasis of this work – at least in schools – was on the critical study and analysis of media texts. While some areas of the media were seen as appropriate for literary-style appreciation, the primary aim of media education at this time was a defensive one: teachers sought to demonstrate what they perceived as the moral or aesthetic limitations of the media, and hence to lead their students on to 'better things'.

Where it did occur, media production was largely defined as a leisure activity that took place in the context of extra-curricular 'film clubs', or in youth centres outside schools (Sefton-Green, 1995). Some of the early work in this field was characterised by a strikingly 'technical' orientation, in which students were given exercises designed to teach particular rules and conventions of 'film grammar'. However, the 1960s saw the emergence of a more expressive approach. Media production came to be seen, not primarily as a means of encouraging a greater understanding of the media, or as a form of technical training, but as a means of self-expression and aesthetic exploration on a par with writing poetry or painting. Accounts of work undertaken at this time regard production as an organic, almost intuitive process, in which formal instruction was at best a distraction (e.g. Knight, 1964; Lowndes, 1968).

Media education in schools began to expand significantly in the 1970s, with the opportunities provided by curriculum reform. Here again, the main impetus came from teachers of English, although it was during this period that specialist courses in Film Studies – and subsequently Media Studies – began to appear in the upper years of secondary schooling. These new courses were strongly informed by developments in the academic study of the media; and in general, media production was implicitly seen to be suitable only for less academically able students. Thus, the new Film Studies courses, which were aimed at 'higher ability' students, contained no production component. By contrast, production was accepted as a part of Media Studies courses, which at this time were aimed primarily at 'lower ability' students. This relationship between 'theory' and 'practice' thus reflected a kind of class distinction between intellectual and manual labour.

Pedagogic anxieties

In their efforts to establish the academic credibility of media education, the leading writers in the field in the 1970s and early 1980s tended to condemn practical production as politically suspect and educationally worthless. In Len Masterman's highly influential *Teaching About Television* (1980), the chapter on production was the shortest in the book, and much of it was extraordinarily negative. What happens, Masterman asks, when you give students video cameras?

> In my experience an endless wilderness of dreary third-rate imitative 'pop'-shows, embarrassing video dramas, and derivative documentaries courageously condemning war or poverty, much of it condoned by teachers to whom technique is all and the medium the only message. (Masterman, 1980: p. 140)

What is quite striking about this quotation now, almost twenty years later, is its contempt for students' work, and its reliance on precisely the kind of traditional literary-critical criteria that the rest of Masterman's book sought to challenge. Yet this tone can also be found in other writings of the period. Bob Ferguson, writing in 1981, condemned students' video productions in similar terms:

> Many groups ended up just clowning around with the equipment... the camera was often 'squirted' at its subject and the dizzy, boring and incoherent results thus obtained could be justified as experimentation. When plots were attempted they were puerile and... often incorporated obligatory punch-ups in pubs and discotheques. (Ferguson, 1981: p. 44-5)

Significantly, Ferguson's main criticism was directed against the notion of 'creativity', which he condemned as mystical and individualistic. The emphasis on creative self-expression through media was seen to reflect a dangerous 'romanticisation of the working class': it led to work that was 'intellectually undemanding' and that merely institutionalised low expectations of students. These kinds of criticisms were echoed in many of the texts about media education published in the 1980s (e.g. Alvarado, Gutch and Wollen, 1987; Masterman, 1985); and they were later compounded by what appeared to be a narrowly 'technicist' emphasis on production skills that was apparent in some of the new vocationally-oriented media courses that began to emerge at this time.

As my quotations suggest, these concerns were partly motivated by a fear of *imitation*, which in turn derived from a wider suspicion of the deceptive pleasures of popular culture. Imitation was seen to be an inherently *unthinking* process, through which the 'dominant ideologies' of media products were simply internalised and reproduced. An emphasis on student production was therefore seen to be at odds with the radical political mission of media education, and its struggle against the ideological hegemony of capitalism. The only alternative, it would appear, was to encourage students to produce 'oppositional' texts which would directly challenge and subvert these ideologies; or alternatively to use production exercises in order to 'deconstruct' the conventional norms of mainstream media – in effect, as a kind of 'practical criticism' (Masterman, 1980).

Changing practices

Along with many other aspects of media education, this perspective on student production has been substantially challenged and revised over the past two decades. There are several reasons for this. As I have implied, debates about the place of student production in media education have been bound up with wider claims about its status – and about the status of those who study it. The emphasis on critical analysis that emerged so strongly in the 1970s and early 1980s can partly be explained as a claim for academic legitimacy – albeit one made in highly traditional terms. Yet in some respects, these concerns were superseded by the advent of a common examination system in the mid-1980s, in which subjects such as Media Studies were no longer differentiated as being suitable only for 'lower ability' students. The new specialist syllabuses that began to emerge at this time – and that are still being used in modified form today – all contain a significant component of production work.

At the same time, of course, there have been significant developments in technology. When I started teaching, in the age of super-8 cameras and reel-to-reel videotape, production was significantly more difficult to organise in the classroom. Formidable obstacles were posed by video that was never really portable, by projectors that unfailingly chewed up your film, and by enlargers that were as easy to manipulate as dinosaurs. In the era of palmcorders, photo-CDs and inexpensive computer graphics, it is hard to imagine how we ever managed to get anything finished. Of course, student production does not need to rely upon 'high-tech' media. A great deal of interesting and valuable work in schools continues to be achieved with scissors and glue, simple cassette recorders and point-and-shoot cameras. Nevertheless, technological developments have made more complex forms of practical production much more accessible and easy to manage (see Stafford, 1994).

Meanwhile, the cultural and social developments which have accompanied these changes also have far-reaching implications in terms of how we might define the *purpose* of production work, and hence evaluate its outcomes. For example, the distinction between 'dominant' and 'oppositional' practice that characterised rationales for student production in the 1970s and 1980s has become increasingly redundant. The aesthetic strategies of the avant-garde have steadily been incorporated into the mainstream, most obviously in advertising and music videos; and many of the institutional and economic distinctions between 'independent' and 'dominant' production have all but disappeared. The notion that there are fixed professional 'norms' that should be contested and deconstructed has become highly questionable; and the requirement that student productions should represent 'oppositional' practice seems increasingly meaningless.

Partly in response to these developments, academic Media Studies has itself moved beyond the narrow emphasis on ideological critique, towards a recognition of the complexities of young people's engagement with popular culture (e.g. Buckingham, 1993a, b; Hodge and Tripp, 1986; Howard, 1998). The notion that the media simply transmit and impose monolithic 'dominant ideologies', which informed most media education curricula in the 1970s and 1980s, has increasingly been challenged. Meanwhile, research on classroom practice has significantly questioned many of the grandiose claims about media education made by its pioneers. The notion that media teaching would 'liberate' students from the chains of ideology has given way to a more ambivalent – but also more realistic – understanding of the difficulties of teaching and learning (Buckingham, 1990a, 1998a; Buckingham, Grahame and Sefton-Green, 1995; Buckingham and Sefton-Green, 1994).

All these changes have had particular implications for the place of production in media education. While some courses continue to be informed by the narrowly 'deconstructionist' stance of the early 1980s, production has now been largely accepted as a central element of the field, both in the context of specialist Media Studies courses and in other curriculum areas. Yet while some of the suspicions of earlier generations of media educators now appear misplaced, the concerns they raised about its aims and outcomes have not gone away. In particular, questions about what students might be *learning* from production remain in need of more systematic investigation.

Unresolved questions

At least in principle, media educators are now committed to an *equal* and *dialectical* relationship between 'theory' and 'practice'. Thus, students following Media Studies courses in secondary schools are generally required to undertake at least two major production projects as part of their examination. They might produce a magazine or a newspaper, make a video, produce a photographic exhibition or an advertising campaign or make a radio show; and they also have to produce a piece of writing to accompany this, which will explain their objectives, evaluate what they have achieved and reflect on the process of production, in the light of the broader theories and critical approaches they will have encountered on the course. Such activities are often simulated: students are typically set tasks or assignments in which they are invited to 'become' fictional media producers within defined circumstances, which themselves raise broader theoretical issues or problems (for examples, see Grahame, 1994).

As this implies, the primary aim of such activities is not to enable students to express themselves, or to develop technical skills, but to understand through experience a little more about how the media industries work, and about the constraints and possibilities of different media forms or genres. Such activities are clearly designed to link 'theory' and 'practice'. They encourage students to make choices that are informed by their understanding of theory, and by their analysis of the media; and then to reflect upon the consequences of those choices, particularly in the writing that accompanies the production. At least in principle, production work in media education is therefore part of an ongoing cycle of action and reflection (Buckingham, Grahame and Sefton-Green, 1995).

Nevertheless, it is probably true to say that theory remains privileged here – at least as far as teachers are concerned. What teachers and examiners are primarily looking for in assessing student productions is evidence of their *conceptual understanding*. Yet precisely what *counts* as evidence of 'conceptual understanding', and how it is to be developed, is open to question. For example, there is often an assumption that conceptual understandings are developed *first* through critical analysis, and then 'applied' in production; and that the ability to use a critical discourse about the media is in itself an indication of conceptual understanding (Buckingham, 1990b). Both assumptions would appear to neglect the specific potential of media production in terms of learning.

Thus, it could be argued that some conceptual understandings of the media can *only* be fully developed through the experience of production; and that there is a fundamental difference between the 'passive' knowledge that is acquired through critical analysis and the 'active' knowledge that derives from production. It is possible to come to 'understand' continuity editing, for example, through detailed frame-by-frame analysis of films; but the understanding that can be achieved through actually doing editing oneself is qualitatively different. 'Knowing why' cannot be separated from 'knowing how' – at least not without impoverishing both.

Ultimately, then, the emphasis on conceptual understanding appears to raise as many questions as it resolves. How can we separate conceptual understanding from the exercise of skills – or indeed from the knowledge of factual information? How can we infer conceptual understandings from the finished form of our students' productions – or from our observations of the process? As I have noted, media educators have traditionally sought to resolve these dilemmas by recourse to spoken or written language. Yet this emphasis on a *written demonstration* of conceptual understanding has fundamental limitations. All too often, students seem to be required to regurgitate the critical analysis that teachers have fed them: what 'counts' as conceptual understanding is simply a replication of the teacher's discourse, a matter of artfully mobilising academic terminology for the purposes of assessment (Buckingham, 1992; Grahame, 1990).

New theories

This would suggest that production should be more than a mere application of existing theory, or an alternative way of demonstrating pre-determined theoretical positions. By its nature, media production involves areas that often cannot be adequately accounted for by the kinds of theories that typically inform media education curricula – the display of the body, the subjective domain of relationships and identities, the realm of aesthetics, and of humour and the emotions. While many of these terms would be anathema to the theorists of the 1970s, it is in the exploration of these areas – *and* in the attempt to reflect upon and 'theorise' them – that much of the challenging educational potential of student production can be found.

As classroom research has demonstrated, media production has its own dynamic, which involves a complex balance of social, subjective and academic concerns (Buckingham and Sefton-Green, 1994; Dewdney and Lister, 1988; Drotner, 1989): it is a social space in which students can be sanctioned to explore their own identities and emotional investments in the media, in a way that is much more subjective and 'playful' than is the case with critical analysis. Inevitably, this is a process that generates considerable anxiety for teachers, and it is unsurprising that they often respond by attempting to reassert their ideological control (cf. Britzman, 1991).

Likewise, research suggests that students do not simply imitate 'dominant' media in the mindless way condemned by earlier writers. In using existing media forms or genres, students do not automatically take on the values those genres are seen to contain. On the contrary, they are actively and self-consciously re-working their prior knowledge of the media, often by means of parody or pastiche – a process which might be better understood as a form of intertextuality or dialogic communication, rather than mere slavish imitation (Bakhtin, 1981). These parodic productions are often highly double-edged: they allow potentially 'incorrect' statements to be made and yet undermined at the same time; and they can offer an easy escape from the risk of self-exposure and humiliation. In this respect, they raise complex questions about authorial intention and about how we 'read' and assess students' work (see Buckingham, 1998b; Grace and Tobin, 1998).

Of course, irony and parody have become much more salient in media culture more broadly; and it would be a mistake simply to celebrate such productions as a form of critical engagement in their own right. Nor indeed does my argument here imply a return to earlier notions of media production as pure 'self-expression'. On the contrary, what students do in the course of production is highly constrained by the social situation in which it occurs, and by their social relationships with the teacher and with their peers. The technologies and cultural forms they use are also already structured in specific ways, that inevitably serve to set constraints on what can be said. Ultimately, the notion that there is a 'self' that awaits its 'expression' is one that derives from an individualistic (indeed Romantic) conception of creativity; but the opposite notion, that using existing media forms is simply a matter of ideological reproduction, is one that fatally under-estimates the creative power of human agency. By contrast, an understanding of the complexities of media production will require a conception of creativity as a form of *social dialogue* (cf. Bakhtin, 1981; Volosinov, 1973).

At the same time, we need to know much more about how this facility develops with age. To date, the most developed area of media education practice in the UK has been with older students. However, occasional work with much younger children (e.g. Bazalgette, 1989) has shown that they are capable of a considerable level of sophistication; and it may well be that we are significantly underestimating what students of all ages are able to achieve. While we do have some sense of how children may develop as critical 'readers' of media (Buckingham, 1993a), we lack a model of their development as 'writers' or producers. There are significant questions here, for example, about the relationship between the 'discoveries' that occur through play with media technology and the role of explicit instruction. Here again, a social theory of play (e.g. Vygotsky, 1978) may provide powerful insights into the dynamics of media production.

New challenges

In this context, the increasing accessibility of digital production technologies offers significant possibilities, as well as posing new challenges. On one level, there is clearly a promise of democratisation. Children's first experiences of making videos, for example, are no longer so likely to take place in school; and students will increasingly be coming to the classroom with experience of video editing, image manipulation and digital music technology. The home is no longer a site simply of media *consumption*: it has also become a key site for *production*. However, access to this technology is very unevenly distributed; and there may be a growing polarisation in this respect between the 'media rich' and the 'media poor'. In our research into the uses of such technology in the home (Sefton-Green and Buckingham, 1996), we also found that its creative potential was far from fully realised, partly for technical reasons, but also because there was little sense of a wider audience, and hence of a broader purpose, for young people's productions. The Internet may provide new means of reaching audiences that transcend local communities; yet here again, there is a need to extend and equalise access, not just to the technology, but also to the competencies that are required to use it creatively and effectively.

In terms of classroom practice, these new technologies enable teachers and students to have much greater control over the production process. Video editing, for example, is now possible using computers that cost a fraction of the price of analogue editing suites – and that can, of course, be used for many other purposes. This may in turn contribute to a greater integration between the 'theoretical' and 'practical' aspects of media education. Digital image manipulation and editing, for example, allow students much more control than was available with 'old' technology; and they also make it possible to explore some of the more conceptual aspects of the production process (such as the selection and construction of images) in a much more direct and concrete way. In the process, we may need to question the idea that production should involve the making of finished texts, or that it should entail a disciplined and rational progression from intentions to final results. With the capabilities made available by new digital technologies, production may increasingly come to be seen as a matter of raiding existing materials, and manipulating and recombining them in new and playful ways. In the process, the boundaries between critical analysis and practical production – between 'reading' and 'writing' – are bound to become increasingly blurred (Sefton-Green, 1998; Willis, 1990).

At the very least, these developments make the marginalisation of production, and the suspicion with which it still seems to be regarded by some media educators, appear quite anachronistic. Nevertheless, these technologies seem to be regarded by some as an educational panacea; and, like television in an earlier era, there is a tendency to see them as merely neutral and instrumental – as simply 'teaching aids'. There is a significant risk that the more rigorous conceptual approaches which have been developed in media education over the past two decades will simply be washed away by the flood of technological hype. In this context, it is vital to insist on the more 'critical' questions – for example, about ownership and representation – with which media educators have traditionally been concerned. In terms of pedagogy, there is also a danger of privatisation – that production will become a matter of the individual's encounter with the screen, rather than a process of negotiation and dialogue among the group. In the process, the potential for critical reflection – which, as I have argued, is an essential aspect of the process – may be lost.

Ultimately, these new technologies will call into question the boundaries of 'media' as a discrete curriculum area – boundaries which are problematic in any case. As the media converge, the logic for separating verbal and visual media, or electronic technologies and non-electronic technologies, will come under increasing strain. Likewise, the boundaries between consumption and production, and between interpersonal communication and 'mass' communication may well be breaking down. In the process, the distinctions between previously discrete areas of the curriculum – and particularly those which are broadly concerned with culture and communication – will come to seem quite obsolete. Whether the positive potential of this situation will be realised, or whether it will result merely in incoherence and confusion, will have to remain an open question.

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Against Violence: Sensorial Experiences Involving Light and Sight

Media Education and Educational Technology from a Latin American Point of View

Ismar de Oliveira Soares

Educommunication: Overcoming the school versus media dichotomy

The publication of the Yearbook from the UNESCO International Clearinghouse on Children and Violence on the Screen, entitled *Children and Media Violence*, in 1998, containing documents of the United Nation's Convention on the Rights of the Child, as well as the results of the surveys on the relationship between the media and childhood in a significant number of countries, represented an important step in warning those who are responsible for the communication systems from all over the world about the need for reexamination of audiovisual production.

I have participated, in Brazil and all over Latin America, in seminars and congresses that have analyzed the theme and that, invariably, come to very similar conclusions: the means of mass communication, submitted to the demands imposed by a competitive market, continue to base their production on programs that explore violence. When doing this, they use the excuse that "this is how society works", or that this is how one guarantees an audience, a decisive factor for the system to work. They actually claim, in a few places, that the child knows exactly how to distinguish between fiction and reality, remaining immune to possible negative mass programming influences.

Facing postures that are structured so firmly, is it worthwhile to continue insisting on the need to reexamine the media programming, most especially television programming? Does the group of receptors have the conditions and the interest necessary to put political pressure on programmers and on the media owners, in such a manner as to achieve radical changes in their violence exploitation policies?

There are no sure answers to these questions, considering, especially, that we are opposing distinct interest games, with market, cultural and ethical implications that are not being shared sufficiently and that, most of all, rely on the complicity of the media consumers themselves.

I consider it necessary, therefore, to search for new strategies that allow for a differentiated approach to the problem. I am proposing a change from the dichotomic view (good contra evil) and from confrontation against the means of mass communication, to a constructivist view that makes the contact between Communications and Education a new and autonomous space for creative intervention. I am talking about the recognition and legitimization of a field that could be denominated as the "educommunication ambit". In other words: one would not abandon clash and confrontation, when necessary. However, over and beyond this, a space would be built or reinforced for self-intervention, the space of Educommunication.

By adopting the Educommunication perspective, I mean that a new symbolic production and a new communicative practice will be generated based on it. The Educommunication Ambit is understood, therefore, as a set of actions that allow educators and students to develop a new open and rich management of the communicative processes within the educational space and its relationship with society. The Educommunication Ambit would include, in this respect, not only group relationships (the area of interpersonal communication), but also activities related to the use of information resources in teaching-learning (the area of educational technologies) as well as contact with the means of mass communication (area of education for the means) and their use and handling (area of communicative production).

The fundamental reason for this proposal resides in the fact that we are already irreversibly infused in the Information Era, with the technologies reaching all parts of the world, both in the developed and rich countries in the North, as well as the poorer countries that are under development in the South. People's awareness about their rights of access to the advantages and resources offered by communications has already grown – a factor that UNESCO has greatly contributed to.

In this context, what matters is not only to ensure a certain quality for the products of the cultural industry (such as reducing the indices of violence in the programs), but also to make demands on the programming policy. And, going even further, search for ways to intervene – through productions generated in the educative space – in the matrices of the elaboration of programs and products.

We are, in fact, at the heart of the "communication/power" matter, questioning how natural the practices are that favor great capital or the State in the use and in information resource management. I'm not talking about the abominable controls of repressive character that solved nothing in the past. I'm referring to a new social pact surrounding the problem of the production and use of the means, a pact that recognizes the specificity of educative communication and the role of its agent, the educommunicator.

What I understand as an "educommunicator" is the specialist who applies educative intentionality to the use of the information processes, resources and technology based on a perspective of participative and democratic communication management. This includes not only the development and the use of technology in order to optimize educative practices, but also the capacity of the students to handle it, and preparation for the organized active and critical reception of the massive messages. In this respect, we are in agreement with Geneviève Jacquinot, from Paris University 8, when she says that "éducommunicateur n'est pas un enseignant spécialisé chargé du cours d'éducations aux médias, c'ést un enseignant du 21ème siécle, que intégre les différents médias dans ses pratiques pédagogiques".[1]

In the scheme I adopt, the educommunicator has a privileged role in the school ecosystem. However, his or her role is not only here, but also in the means of mass communication, as a defender of the interests of childhood, of youth and of the entire educative process.

Overcoming the specificities of the areas that form the "ambit of educommunication"

By Communication I mean the entire process of circulation of symbolic goods, information and messages, mediated by technologies and by the institutions, groups and persons involved. Communication is produced on different levels, among which are the group, the organizational and the mass levels.

Communication and Education are on tangents in several ways: the school has been discovering the need to appropriate itself of several technological resources that are already a part of the communicator's day-to-day life. Several high schools already have, these days, small radio and video studios, over and beyond laboratories for text processing via computer. In Brazil, we rely on the experience of one high school that produces and transmits, on the national level, a television program made for the adolescent public.[2]

Education and Communication have come closer, on the other hand, because both areas deal with symbolic production that involves cultural values. School has been benefiting intensely from the good products of the cultural industry, most especially from penetrating reporting on the part of the newspapers and television documentaries.

What has been taking place, however, is that the educative projects focused on the analysis of cultural production in the means of mass communication (in the area of "literacy in the means"), on one hand, and the projects of usage of information resources in learning (area of "educational technologies"), on the other, have been taken on with their own density, treated by specialized research centers (the centers for "education for communication" and the "educational technology laboratories"), something that leaves no doubts as to the specificity with which each area or field has been conceived. It is rare for a "technologist" to carry on a dialogue with an "educator for the means", or with an "art educator". This is so because the three of them are thought to be dealing with distinct performance areas: one with the world of the techniques, the other with the world of culture, the third with the world of arts.

I believe, however, that this strictness no longer makes any sense. We live in an intense and rich process of cultural globalization, in which the education philosophies point to the multiple forms of knowledge production and divulgation and to interdisciplinary didactic activities. In this context, the only plausible model for modern education is the one that allows for an effective approximation between the teaching practices, on one hand, and the communication processes, technologies and languages, on the other.

In order to understand the problem better, I propose a brief trip through the fields of Media Education and Educational Technology.

Media education: Confronting values and educating sensibility

The American government has just conceived and divulged its "National Strategy for Drug Control: 1998". As is commonly known, the drug problem in the United States is a complex matter, demanding many resources (some US$ 17 billion) and the intervention of many sectors of the government and society, including the medical, juridical and safety areas. The problem that is being confronted is not only one of public health and safety, but, most of all, one of national survival (the Americans constitute 4% of the world population and spend on drugs the equivalent of 80% of world consumption). The goal of this program is an intensive and effective mobilization of the society and, moreover, of the young people in order to eradicate the problem once and for all. In order to do this, the strategies privilege the use of technologies ("Examination of the information architecture of information on drugs"), massive communication ("National campaign through the media") and, note, education for the means ("Promotion of literacy in the media techniques and of help with critical spirit").[3]

Present, in a surprising manner, in the same national project, are the areas "use of technology in education" and "literacy in the media".

Media Education is the oldest among those that approach Communication of Education. In fact, through time, we have witnessed the implementation of successive educative programs, of moralistic characteristics (the campaign against sensuality in the cinema, in the 30's), of ideological characteristics (the projects for "critical reading" of communication, in the 70's) or of constructivist characteristics (projects focused on the reinterpretation of the meaning of the media messages in the 80's). Throughout the last 20 years, several governments, most especially in North America and in Europe decided to establish educative policies aimed at minimizing the effects of the media on children and adolescents.

Today, in the United States, fifteen states of the Federation have included in their school curricula some kind of pedagogical practice in the Media Literacy line. Meanwhile, Brazil, in its recent educative reform, decided to integrate the study of the media as a substantial part of the secondary teaching, leaving, however, the teaching establishments free to develop their own projects.

Len Masterman, one of the most respected English representatives in the debate on the theme, defends a process of continued education for the Media Education area, aiming not only at a "critical intelligence", but, most of all, at a "critical autonomy" (outside of the class room, for the future, for life). Masterman emphasizes, above all, political education, considering that, in a democracy, most of the decisions are made based on the presence of the media and on its influence on the citizens and voters. To him, Education for the Media must be evaluated in terms of a political and social redistribution of power. In methodological terms, it is based on Paulo Freire's "philosophical focus", valuing dialogue, reflection and action, understood in a dialectic manner.[4]

As Martínez-de Toda reveals, Masterman has been contested by English authors such as Cary Bazalgette and Manuel Alvarado, most especially because of the "ideological emphasis" his proposal has. They question him on the validity of his method and on its correspondence to the real world of the contemporary young people.[5] Another researcher who has marked British thought in the field is Robert Ferguson, professor at the Institute of Education, University of London, author of many essays on Multiculturalism and Education for the Media.[6]

Lately, at least in Latin America, the practices of Education for Communication have gone through a conceptual and programmatic review under the light of the so-called "theory of mediations", according to which not only do the media have an intermediation function in the cultural production, but also the reception phenomena themselves are mediated by instances in the society, such as family, school, groups of friends, church, among many others. In other words, by not recognizing yet another direct influence of the media on its users, it is necessary to work with the intermediaries, with the mediators of influence, most especially with the parents. Furthermore, participative practices are privileged, in which those who are being educated are invited to manipulate the media and the resources, dominating their languages and techniques. Scholars such as Jesús Martín Barbero from Colombia, have been feeding Latin American thought in this field.[7]

Approximating the British school of thought and the Latin American school of thought, we find several experiences in other continents, especially in the so-called Third World countries.[8] The perspective that is fed is one of active, vibrant and bias-free teaching relative to the media, and, at the same time, one that is critical and participative. For such programs, the only ones who learn to criticize the media are those who can master their technology and production. In this respect, one of the examples that could be considered is being developed by the organization Image Workshop, located in the city of Belo Horizonte in Brazil, that we will present below.

We must remember, finally, that the Media Education area has been revealing itself as a space for research initiatives, among which we may mention the project entitled "Media Education leaders and teachers in English-speaking countries", under the responsibility of the Association for Media Literacy in Toronto, Canada, coordinated by Christopher Worsnop;[9] and the inter-institutional project called "Southern Media Education Research Network", coordinated by Andrew Hart from University of Southampton, UK, involving universities from England, United States and South Africa.

Incorporating information resources in the educative space: The area of educational technology

According to Henri Dieuzeide, former coordinator of the CLEMI (Centre de Liaison de l'Enseignement et des Moyens d'Information) of the French government, the new information and communication technologies are composed of the "audiovisuals" (portable technologies joining visual and sound presentation instruments) and micro-computing (that allows for the development of new relationships with knowledge sources, characterized by interactivity). The new technologies associated to telecommunications opened a new universe of possibilities to the educator. The concept of "new" resides in the possibilities that the constant renovation that certain technologies engender allied to the great capacity for storing data and to the possibility of immediate manipulation.[10]

This is an area that has been gaining its own status in the educational area due to its quick absorption by the teaching systems. Dieuzeide questions if these new technologies represent, in and of themselves, new means to solve the traditional challenges of education. In his line of thought, he points to the figure of the educator as a "recognized mediator of knowledge" who is invited to share this monopoly with other more powerful systems. The educator's importance resides in the fact that any usage of the NTCI (new communication and information technology) is situated exactly on the crossing between "pedagogy" (rationalization and optimization of the learning processes) and "didactics" (that insures the transmission of knowledge defined by the objects of each discipline). To Henri Dieuzeide, information, the object of technologies, is not "knowledge", and knowledge is not "knowing". What matters in order to get to know is the development of the capacity for interpretive selection, possible, only, through communication, which he understands not as simple passive measurable data transmission, but, instead, as information in movement, manipulated, propagated and, most of all, shared.

Governments and universities have been taking on Educational Technology as a strategic area in their educational policies. In Brazil, one of the most active departments of the Education Ministry is the Distance Learning Secretariat, responsible for the National Program for Educative Computer Science which, during the past three years, has installed computers and video recorders in public schools all over the country, over and beyond creating programs for presence and distance learning, through a television channel specially dedicated to teachers (TV Escola, or School TV).

In the United States, research centers such as the Massachusetts Institute of Technology (MIT) Media Laboratory, where researchers such as Michel Dertouzos (author of *What Will Be: How the New World of Information Will Change Our Lives*), Nicholas Negroponte (author of *Being Digital*), Ken Haase (Head of the Machine Understanding Group), Seymour Papert (author of *The Children's Machine: Rethinking School in the Age of Computer*) and Mitchel Resnik (specialist in the discussion of the role of the technological tools in the development of thought and of the learning process) work, have become known all over the world. One must not forget the experience gained in Kenosha, Wisconsin, where the first High School in which communication and technology represent the methodological and programmatic nucleus has been inaugurated.[11]

Technology has also been treated by Latin American authors such as Beatriz Fainholc, who examines, in the interrelationship with culture production:

> The applied educative technologies constitute a useful means in order to obtain a correct, faithful and balanced representation of the subcultures; they may make teaching more scientific and more adjusted to people and groups; they integrate people, giving education more flexibility, making the total surroundings of learning more robust and favoring international understanding. In the organizational field, they consolidate the curricular regionalization, decentralized and local management of all pedagogical proposals; strengthen the protagonism of people in all pedagogical areas. In the cognitive field, they lead to the development of the most varied cognitive strategies, of the intellectual abilities, of flexible attitudes by combining several specificities belonging to each means, something that results in a more precise capacity of that which characterizes man: his brain, his emotions and his actions.[12]

For such reasons, we understand that technology has quickly become an object of interest for the interrelated Communication-Education field, which, when employed in educative performance, modifies it and reconditions it and, especially, is of interest due to the possibilities it opens to enhance the field of expression of teachers to students.

It is precisely in this area, where pedagogic and technical conditions are ensured for the development of teacher and student expression, that Media Education and Educational Technology meet, forming, alongside Art and the suppositions that govern Education for Citizenship, a new field of educational experience, or "educommunicational" experience.

I mean, however, that a new field only becomes viable when constructed and managed adequately, since the "expressive experience" will be fugacious and transitory if it depends only on the initiative of individuals (teachers, in school; communicators in their medium; or even groups of students or media users). This is where the proposal of creating the ambit of Communication and Information Management in the Educative Space comes in.

Communication and information management in the educative space

The Media Education and Educational Technology areas have their own life and defined operational spaces. However, when considered from certain theoretical referential views and from the angle of certain methodological procedures, they end up integrating a new field. This is the thesis I defend.

What notions am I referring to? To those that Paulo Freire understood as belonging to the educative process: space for the construction of knowledge via the posing of reality and of the reading of the world performed in a dialogical manner by all of those who are involved in the pedagogical work.[13] To what methodological procedures do I refer? To a democratic and active management of the information resources and of communication, in such a manner as to allow for the benefits brought to society by the research performed in the two areas that have been described above to be adequately incorporated in the pedagogic projects.[14]

The concept of Communication Management Process in the Educational fields is used here to designate all of the actions aimed at planning, executing and evaluating plans, programs and projects relative to the use of resources, technologies and the means of information in the organization of educative spaces, or to the development of a program of organized reception of massive messages.

By referring to the "educative space", I include, without distinction, a school, a cultural center, a company, a department of a television or radio station involved with education, or a public department that defends educative policies.

Each of these instances, when handling information, facilitating or making more difficult relationships of communication among people and human groups, ends up interfering directly with the result of the educative process. Furthermore, they create models that facilitate or block the development of communicative relationships among people and groups involved in educative practices.

Among the practices inherent to the Communication Management Process in the Educational fields are:

a) in the administrative field, the actions of the sectors that define the engineering of the physical spaces, where presence education takes place (the buildings, class rooms, leisure areas), and which, in the last instance, promote or block people from meeting (teachers and students) and creative expression;

b) in the technological field, the actions of the public powers and of the private initiative for the employment (or rejection) of teaching technologies, whether these be presence or distance teaching;

c) in the institutional relationship field, the implementation of strategies that insure (or make difficult), on the internal level, the free flow of information in the educative space and, on the external level, that value the contact of the school with the environment in which it is situated;

d) in the pedagogic field, the development of policies that facilitate (or make difficult, depending on the political decisions) students' and teachers' access to the information resources, such as the installation, in schools, of libraries and multimedia rooms, allowing, as a final goal, learning to use the information resources in the promotion of collective well being and in the effective exercise of citizenship.

The field of Communication Management Process in the Educational fields involves the creation and implementation of large scale projects, such as, in Brazil, the National Program for Educative Computer Science, under the responsibility of the Federal Government's Distance Learning Secretariat, as well as the production – and exhibition by community TVs – of video programs elaborated by a group of fundamental teaching students, in the city of São Paulo.[15]

Another excellent example of this "area's" vitality we refer to was the creation, in Brazil, in 1997, of the television channel TV Futura, in a partnership that involved fifteen major companies and one hundred specialists in image pedagogy, television production, educative programming, business administration, marketing, among others. In this case, specialists from the several areas reached, in an interdisciplinary activity, the planning of a conjugated action aimed at implementing educative processes, possible thanks to the adequate procedures of communication management. It is necessary to note, in cases such as TV Futura's, the high level of the specific coefficient political action, possible thanks to the identification of common objectives by the companies, focused, each one, on a distinct sector of economic or cultural activity.[16] In the case of a distance educative action, through the usage of communication, this became the field of common interest.

Even before TV Futura, that has its headquarters located in the city of Rio de Janeiro, we had the luck of relying, in Brazil, in the city of São Paulo, on the experience of a public television station, TV Cultura, responsible for the most celebrated policy for the integration between the communication procedures, languages and technologies and the world of educative culture. The answer came from the child public, which, in mid 90's, started opting for the new programming, giving TV Cultura audience rates that were similar to those of commercial television stations. In this case, such a fact was made possible thanks to the understanding that the interrelationship Communications-Technology-Education must be thought out in a strategic and political manner.

Children and violence:
Sensorial experiences involving light and sight

Many experiences, all over the world, demonstrate how adequate it is to adopt a processual view of the relationships between Communications, Technologies and Education. The reader will certainly be aware of one, in the ambit of the non-governmental area, of popular movements, in the business area, and in some governmental activity, in countless schools.

Off the top of my mind, I remember several experiences presented in the seminars and congresses I have organized or participated in. One of them in particular caught my attention since it dealt with the matter of "children, communication and violence". This is work carried out by a non-governmental organization called Image Workshop, based in Belo Horizonte, Brazil, which, using information technologies, was able to unite, via the Internet, children from poor and violent districts in the cities of Belo Horizonte and Rio de Janeiro.

During the last six years, the Image Workshop has been researching and developing methodologies on the interface between communications and education on an interdisciplinary basis. In order to discuss this kind of relationship, the Image Workshop suggests an approach that seeks to eliminate the myth surrounding the processes of image and information production, enabling the appropriation of these techniques and the understanding of their multiple languages. Such a method ranges all the way from art and printing history, through photography, cinema, video, TV and computing, and is articulated with the contents covered in school. The method allows the person to observe the technological evolution of image and information production as well as the presence of several daily technical support mechanisms and languages. According to the Image Workshop directors, it is necessary to establish how the relationship between communication and education takes place. Means of mass communications act vertically, authoritatively and unilaterally, and are treated simply as a market product. Schools, on the other hand, have been equipped with computers, TVs and VCRs, but lack suitable methodologies in order to deal with these means. Furthermore, they face the resistant and poorly skilled teachers in the area. For these reasons, they decided to make the matter their subject. The project has been developed to be applied in schools and to intervene in different social-cultural contexts aiming at being a supplement to the discussion on the creation of communication centers so that the people involved can exchange information and produce knowledge.

But how about the children and the adolescents who are out of schools? The Image Workshop decided to create for them a special project called "Latanet" (from "lata", a Portuguese word that means "can"). This project was launched in December 1997, and resulted from workshops. Since then it was put in communication, via the Internet, by groups of children and teenagers from the Vigario Geral communities in the city of Rio de Janeiro and from the Alto Vera Cruz communities in the city of Belo Horizonte. Both these communities are located in the very poor and violent outskirts of these cities.

When the media mention these places, they focus on the poverty, violence and drug-traffic aspects there. Such an attitude of the media, that try to produce "objective and impartial news", has contributed to creating a stereotype and an image that there are only drugs, mobsters and violence in these communities, without looking into the social and cultural movements that exist there.

"Latanet" is based on workshops that start with discussion, with the inhabitants of these areas on topics such as: What do you think of the place you live at today? How do you see it in the future? How do the media treat this place?

Having the written answers at hand, the Image Workshop educommunicators discuss their present and future views on their own place and how the media deal with the place. Then they consider the possibilities of information production from the various means and technologies available as well as from the person's point of view.

They then go on to sensory experiences that involve light and sight, where the senses are observed as a way to acquire the word. Then they start to build optical objects that have dark cameras once used by the Renaissance painters. The objects made of recycled materials reproduce the optical-physical phenomenon of image formation by light, the biological phenomenon of sight and it can still be related to the image formation process in cameras, cinema and TV. Here, they take a trip into history and art in order to see the relationship between science and art and the various ways to view and represent reality. And this is the first step to eliminate the myth of the image production process.

After this, the students make cameras out of cans and cardboard (pinholes). They then go out and try to capture an image and these images are processed in the lab located in the workshop. It is in this lab that they get to know the physical-chemical process involved in photography. After developing the photos they write texts about them. Photos and texts are digitalized and exchanged between the groups by e-mail. In this way, the people from Vigario Geral (Rio de Janeiro) are able to exchange information with those from Alto Vera Cruz (Belo Horizonte) about their cultural activities, such as hip-hop, graffiti and "capoeira".

The person, who once could look only to himself or herself, is invited to take a look outwards, to the world, to his or her family, to the community. In the past, his or her attitude towards information and images used to be passive, but now he or she can rethink this reality. And by doing so, the images play a vital role in discussing social, political and cultural issues.

The goal of the "Latanet" project – using, simultaneously, practical elements from Media Education and Educational Technology fields as well as from Information Management – is to enable a population that had so far been excluded from the means of image and information production, to create an information network in which each community or school can deal with its own reality from its own point of view as an exercise of citizenship. This exchange of information points out the specificities each group has, thus contributing to the perception that diversification is an element in the formation of the Brazilian culture.

Incorporating educational ideas from outside the countries

The example reported on above points to the exercise of an activity by a small institution that works on interdisciplinary matters relative to the Media Education area, giving an answer to the violence of the media when dealing with information relative to the Belo Horizonte and Rio de Janeiro communities. In this case, instead of accusations and denunciations against the means of mass communication, the attitude that is adopted was the appropriation of the technology and the exercise of a democratic management of the information resource.

In the field of the interrelationship between Communications-Education, all of us educommunicators, whether from rich or poor countries, are restarting every day, and, in all places, the sensation that very little has been done in relation to that which should have been done, is growing. According to Kathleen Tyner, from the Strategies for Media Literacy company based in San Francisco, California, even in the United States there is much to be done.[17] Kathleen points especially to the need for information exchange among specialists from several countries and cultures.[18]

Thankfully, perspective changes have already been observed, not only among educators and students in Belo Horizonte and Rio de Janeiro, but also among specialists in America. According to Professor William Thorn from Marquette University, Milwaukee, WI, research shows a generalized tendency in his country towards turning, today, more to the development of educational theories and practices that account for the understanding of the civilizatory context unique to the Era of Information than to the understanding of the means of communication themselves. Consequently, preference has been given to interdisciplinary work that approximates Art and Communication to the productive processes of knowledge at large, mobilizing the students to the usage of the means of communication in the student activities.

In this case, in Brazil, as well as in the United States, India, or anywhere else in the world, it makes sense to question the legitimacy of considering the existence of a new field of social intervention and research: Communication in the Educative Space. In fact, the ambits that are more specific to the "Media Education" and to the "Educational Technology" have been transforming themselves, slowly, in the greater and more creative ambit of "Communication-Education".

A new perspective is open to children, adolescents and young people: confronting the media system violence with a creative manner of doing communication, owning their own stories and representations.

Notes

1. Extracted from the conference entitled "Qu'est-ce qu'un éducommunicateur? La place de la communication dans la formation des enseignats", presented during the I International Congress on Communication and Education, São Paulo, May 22, 1998.
2. This is the "Convocação Geral" (General Summons) program, produced in São Paulo, by the Colégio Arquidiocesano, of the "marista" education network and transmitted by the Rede Vida television station. The program, already in its third year, is the result of a proposal that we

presented in 1994 to a group of teaching institutions. It is totally produced and edited by secondary school teachers and students.

3. For the program, that will last ten years, "literacy in the means of mass communications teaches one to think in a critical manner in order to make it possible for people to discern between the substance and the intention of messages that refer to drugs, tobacco and alcohol. Young students of the means of mass communications understand the manipulative component this material has and have greater probabilities of rejecting it". The President guaranteed that in order to do this, the American government would explicitly support the campaign "The Means of Communication Matter", promoted by the American Pediatrics Academy, in order to supply training in mass communication literacy both to parents and to physicians.
4. Len Masterman, *Teaching the Media*. London and New York, Routledge 1985, pp. 31-33.
5. José Martínez-de Toda, *Metodología Evaluativa de la Educación para los Medios* (doctoral thesis). Rome, Pontificia Universidade Gregoriana, 1988, p. 68.
6. Ferguson claims: "The media which are demonstrating the extraordinary potential of computer technology for sound recording and video editing are also the media which utilize a technology which needs less and less employees to make them operate. It is now within the remit and the responsibility of the Media Educator to recognize the contradictions brought up by the new technologies. Media Education has to be concerned with the three-way relationship between technology, representation and lived experience." (Robert Ferguson, "Technology, Multiculturalism and Media Education", paper presented at the V International Congress on Image Pedagogy, La Coruña, 1995)
7. Jesús Martín Barbero, "Heredando el futuro. Pensar la educación desde la comunicación", in *Nómadas*, Fundación Universidad Central, Bogotá, n. 5, Febrero 97, pp. 10-22.
8. The "Media Education Movement" project, that congregates in Tamil Nadu, India, a group of 420 entities, defines our object of study as follows: "Media Education is developed for the process of helping people to develop an informed and critical understanding of the nature of mass media, the techniques used by them and the effects of these techniques. More specifically, it is education which aims at increasing a person's understanding of how the media work, how they produce meaning, how they are organized, and how they go about constructing reality. It also aims at providing people with the ability to produce simple products." According to the movement's ideas, "rather than condemn or endorse the undoubted power of the media, we need to accept their significant impact and penetration throughout the world as an established fact and also appreciate their importance as an element of culture in today's world." (Folder of the "Media Education Movement", Tamil Nadu, India, 1998)
9. The proposal surfaced during the II World Meeting on Media Education, which took place in São Paulo in May, 1998, as its coordinator explains: On the closing day of the second Meeting of the World Council on Media Education in São Paulo, Brazil, the different language groups (Portuguese, Spanish, English) met separately to determine some future directions, unique for each group. In the English language group we agreed to try to operate an international study of media education practices, not unlike the one already reported on in Andrew Hart's *Teaching the Media*, but also different from it in some ways. In the description of the proposal, the intention of working with pedagogic practice stories and of searching for the profile of the protagonists of education for the media became explicit: The basic idea was to invite a leader in each English-speaking country to locate a teacher of media education who would agree to teach a lesson or a series of lessons on a given topic. The example used for discussion purposes was "stereotypes". The teacher and leader together would then report on the lesson or series of lessons through a common questionnaire, using also, perhaps some other reporting instruments such as video tapes of lessons – if available. Once the reports were received, they were to be gathered and analyzed with the results to be published in some manner for the World Council, if possible in time for the third meeting in Toronto, May 2000.
10. Henri Dieuzeide, *Le Nouvelles Technologies, outils d'enseignement*. Paris, Nathan Pédagogie - UNESCO, 1994.
11. We may also remember, in the same country, other institutes, such as the Educational Technology Center and the Sciences Instructional Computing Group of Harvard University, with Paul Bergen, William Batherlemy, David Heitmeyer and Alexander Parker; the Instructional Media

Development Center and the Learning Technology and Distance Education, University of Wisconsin, Madison; and the Stanford Learning Lab, Stanford Commission on Technology in Teaching and Learning Centers and the Project of People, Computers and Design, Stanford University, with researchers: Steve Boxer, John Bravman, Henry Breitrose, Paul Brest and Terry Winograd; the Berkeley Multimedia Research Center (interdisciplinary group of artists, educators, professionals of communications, social scientists experimenting with interactive multimeans in education) and the Berkeley Multimedia and Graphics Seminar (author of *Universities in the Digital Age*), University of California, Berkeley; and A Classroom of the Future belonging to the Apple Computer Company.

12. Beatriz Fainholc, *La Tecnologia Educativa Propria y Apropriada. Democratizando el saber tecnológico.* Buenos Aires, EH Humanitas, 1994, p. 48
13. Paulo Freire, *Educação como Prática da Liberdade.* São Paulo, Paz e Terra, 1976.
14. Ismar de Oliveira Soares, "Gestión de la comunicación en el Espacio Educativo (o los desafios de la Era de la Información para el sistema educativo)"; in Alfonso M. Gutiérrez, *Formación del Profesorado en la Sociedad de la Información*, Universidad de Valladolid, 1998, pp. 33-46.
15. Project "Cala-a-boca-já-morreu", developed by the company Gens, São Paulo.
16. In the "Comunicação, Educação e as Instituições: repensando as práticas" event, held by Itaú Cultural, in October 1997, professor Margarida Ramos, superintendent of Canal Futura/Fundação Roberto Marinho, presented an experience explaining the structure and the objectives of the new venture, typical of a Management process in the Educative Spaces among private companies.
17. "In spite of the efforts of media educators across the United States, it is safe to say that there are few organized efforts toward media education in school curricula and there are still many barriers to its implementation. There is a desperate need to pre-service teacher training that teaches about media. The major barrier for those already teaching is a lack of time to learn to address media in the classroom." (Extracted from the article "The Media Education Elephant", http://www.kqed.org/fromKQED/cell/ml/elephant.html)
18. "Americans have typically exhibited a xenophobia about incorporating educational ideas from outside the country. U.S. media educators should learn much from our international colleagues." (Extracted from the same article "The Media Education Elephant" as in note 17.)

The Changing Media Scenario in India

Implications for Media Education

Keval J. Kumar

The mass media scenario in India has undergone a sea change over the past decade. The change could be summed up in the policy of liberalisation of the Indian economy initiated by the Congress regime in the early 1990's but later endorsed by the National Front and the Bharatiya Janata Party-led coalition regimes. The policy submitted uncritically to the conditionalities – euphemistically termed 'structural adjustment' – laid down by the World Bank and the International Monetary Fund, and of the GATT Agreement (now the World Trade Organisation). Such an unexpected turnaround in public policy, which was already discernible in the mid-eighties, is most convincingly reflected in the deregulation and 'privatisation' of telecommunications, the commercialisation of broadcasting, the entry of the multinational financial services (such as those of Reuters, Knight-Ridder and Bloomberg), of financial institutions like Morgan Stanley and Jardine Fleming, and the imminent entry of foreign publications like *The Financial Times*, *The Economist* (of the Pearson Group) and *Time magazine* (of the Time-Warner Group). Indian telecommunication companies (both for basic and value-added services), cable TV companies, Internet service providers, advertising agencies, market research groups, and TV production companies are now as free as the manufacturers of consumer products or consumer durables to tie up with multinationals, provided that majority equity control remains with an Indian registered company. With the offer of uplinking facilities to Indian satellite television companies, such as Asianet, Sun TV and Eenadu TV, and the likelihood of similar facilities to foreign companies such as STAR TV, the path has been cleared for a new competitiveness in Indian broadcasting.

However, while the mass media scenario in India has witnessed dramatic change, the media education scene, has remained largely unaffected. Except for some workshops conducted by AMIC (Asian Media Information and Communication Centre), WACC (World Association for Christian Communication) and UNDA-OCIC (two international Catholic organisations for electronic and cinematic media, respectively) in South Asia, for the preparation of a few 'media kits', and the publication of 'exercises' for classroom use, there have been hardly any serious attempts to expand the media education programme in the sub-continent or to conduct any research related to it. A module on media education is now taught as part of the postgraduate programmes in Communication Studies at Pune University, Madurai Kamraj University and the Manipal Institute of Communication. The SNDT Women's University's Department of Communication Media for Children promotes the preparation of media education 'kits' for primary and secondary schools.

This article examines the beginnings of the international movement in media education, and its subsequent developments with particular attention to India. It offers a critical analysis of the new media scenario in India with the introduction of cross-border satellite television. The role of advertisers and advertising agencies in shaping programming is charted. In conclusion, the article considers the implications of recent developments in the Indian media for approaches to the theory and practice of media education.

Media education

The beginnings

The roots of media education lie deep in the anxieties of the industrialised West to come to terms with the growth of the mass media. Though mass media themselves were spawned by the industrial revolution, which was hailed as great progress for mankind, the popular urbanised culture that the media gave rise to, was not always welcome, as it proved to be a threat to the dominant classical or 'high' culture. These anxieties found early reflection in the essays and poems of Matthew Arnold: literature and culture were in danger, and the masses were befouling them. Newspapers and journals were expensive for the worker to begin with, and the subjects they dealt with (the periodical essayists, for instance) related more to politics and economics than popular culture. The penny press and tabloid journalism changed all that. It is significant that the pioneer of media education in the United States, Edgar E. Dale of Ohio State University, focused his attention on "How to Read a Newspaper" (Dale 1940). Dale, however, had few followers in the United States to continue his 'critical' and 'analytical' approach to teaching the media.

But it was the dramatic international growth of the cinema that brought these anxieties to a head. Much of the early research on the effects of cinema showed that these anxieties were real (Kumar 1995). The Payne Fund studies focussed attention on the effects of cinema on adolescents and young people, especially on delinquency among youth.

The growing popularity of television during the fifties and sixties in the United States and Europe led to increasing concerns among parents and teachers. But the teachers "who have generated the growth of media education were typically formed by the new social movements of the 1960's and 1970's and by the experience of media responses to the innovations of that period" (Green 1991). Several conferences were sponsored by UNESCO, most of them in Europe, to promote what came to be termed, first 'Screen Education'. Later variations of this included 'Film Studies', 'Media Studies', 'Media Education', 'Media Literacy' and 'Educommunication'. In Austria and Germany 'medienpädagogik', education for communication, was the preferred term. Latin American media scholars promoted 'education for communication' to 'conscientize' basic communities about the capitalist media.

The international movement in media education

By the mid-1980's the movement in media education had become international, though in a very gradual halting manner. In Africa, Asia and Latin America, the Christian churches took it upon themselves to initiate experiments in media education. Foremost among the Christian organisations was the UNDA and OCIC, the international Catholic organisations for electronic and cinematic media. The Christian churches had also a crucial role in launching in-school programmes in Australia, Canada and the Philippines. However, most of these experiments were outside the formal school curriculum which was strictly controlled by the federal and state governments. In Asia, the Philippines was the first to integrate media education into the school curriculum. In India, short-term courses run in media centres of Christian churches are still the norm, and there is little hope of media education being integrated into the school curriculum, nor is it likely that any State Government or school authority would allow the introduction of a full-fledged course into the formal school curriculum.

The post-Gulf War media scenario in India and Asia

The Gulf War proved to be a watershed not only in being the first cyber war but also in being the first television and media war. Computers, satellites, telecommunications, electronics and military hardware were brought together to deliver smart bombs and surgical strikes. Television and other mass media such as radio and the press were the primary tools for saturation exposure to the images and sounds of war:

> The mass media's complicity in the war was so total that by the time the thousands of Iraqi soldiers departing Kuwait were being incinerated, many of us were so sickened by the spectacle that we could no longer even look at television. (Roach 1993)

While this might have been true of television in the United States and even in Europe, most Asian countries which had access to one or two Government-run television channels at the time, were not treated to the 'live' coverage of the war. For Asia, the Gulf War marked the beginning of multi-channel cross-border television via cable and satellite. Within a year, several multi-channel cross-border television channels were accessible by those hooked to cable networks in the cities. National governments could do little to curb this cultural invasion, except to improve their own state-run broadcasting systems.

The rapidly changing mass media scenario in India and Asia is marked by contradictory trends: expansion and decline, deregulation and rigid control, liberalisation and censorship, globalisation and localisation. The boom in cross-border television channels and the growth of TV sets hooked to cable and satellite channels is offset by the decline in interest in the radio and the press. The process of deregulation of state monopolies in broadcasting and telecommunications is going ahead, but the controls on cable and the cinema remain in place. Further, the globalisation of media industries, while giving free rein to the cultural invasion by the multinationals, is being challenged by the growth of, and audience preference for, local software. At the close of 1998, there were around 55 million TV households in India, out of which barely 15 million were in rural areas. Of the 40 million urban households with access to TV, around 18 million were connected to cable; only 15 million of these were, however, hooked to transborder satellite channels via cable networks. So, while an array of 67 TV channels could be accessed, a large majority of households had the potential to access only a dozen or so channels because the cost of set-top decoders, and subscription to cable networks, was beyond their means. Moreover, the cable operator was in most cases the one who selected the satellite channels to be relayed.

Other media, too, experienced a boom, though to a much less extent than TV. There are over 111 million radio/transistor sets across the country, with around two-thirds of the sets in the rural areas. The introduction of FM channels in the metros contributed to further growth. With over 33,000 publications (as many as 3,500 dailies, 242 of them in English) in a variety of Indian languages, the print media grew in strength and influence. The attempt of multinational newspapers like *The Financial Times* and *Time magazine* to launch editions in India drew a blank, but an Indian edition of *Cosmopolitan* did manage to make an entry. The Indian cinema industry, despite the challenge from TV, continued to flourish at the rate of 15 per cent per year, but the documentary cinema took a beating, with the public sector, Films Division, left without much support.

But it was in the area of telecommunications and computer technologies that the growth was most remarkable. The deregulation of Indian telecommunications resulted in large-scale multinational investments in basic and value-added services, and a spurt in interest in computer-related industries, such as electronic mail and the Internet. However, the greatest beneficiary of the changing media scenario was the advertising industry which recorded a growth rate of more than 30 per cent during the last three years, though the East Asian crisis slowed this down to some extent. The major Indian advertising agencies tied up with large multinational agencies such as WPP, BBDO, McCann-Ericsson, Grey, Bozell and Dentsu.

Towards alternative definitions and approaches

Masterman's (e.g., 1985) and UNESCO's widely accepted definitions of media education need radical revision in the context of the changing media scenario in Asia, but more importantly, in the context of the new communication research and theories of the 'popular', developed especially in Latin America, as well as the new social movements and the struggle for the right to information. At the Toulouse Colloquy in 1991 (Bazalgette et al. 1992), alternative definitions of media education were offered by participants from Africa, Asia and South America. One of the alternative definitions reads:

> Media education is an educational process/practice that seeks to enable members of a community creatively and critically to participate (at levels of production, distribution and exhibition) in the use of the technological and traditional media for the development and liberation of themselves and the community, as well as for the democratisation of communication.

I have developed this approach to media education in further detail in a special issue of *Media Development* on media education (Kumar 1991a).

Such an approach points to a more meaningful and relevant media education – from the perspective of the developing societies. Of course, not all developing societies are alike; their information needs, media experiences and cultural experiences differ from region to region. So, adaptations have to be made in the definitions, objectives and strategies depending on local needs, the media situation and available facilities.

This approach places the community at the centre of any efforts in media education. The goals are 'development' and 'liberation' of the community as a whole rather than the production of critically autonomous individuals or discriminating adults, or even the protection of individuals against manipulative media. The concepts of 'development' and 'liberation' (often used interchangeably) have arisen from the needs of the economically less-advanced countries.

Another goal of media education, according to the Toulouse definition, is 'the democratisation of communication'. This can be achieved by participation of all members of a community – not just at the level of reception (no matter how 'critical' or 'discriminating' that might be) but more importantly at the levels of planning, production, distribution and exhibition, as well. This implies the 'right to access' as well as 'the right to communicate' in a critical and creative manner through both the technological and traditional media.

The traditional and folk media are far more pervasive than the modern mass media in developing societies, but they do not figure in any media education programmes. Further, the modern media frequently take their themes and formats from the traditional media though they might transform them to suit the medium. The traditional media, too, in their turn, are sometimes radically transformed by the cinema and television, as has happened in India, for instance.

The alternative approach to media education thus lays emphasis on the principles of social justice, pluralism in culture, language and religion, and to the fundamental right to communicate. What it opposes and rejects out of hand are globalism, transculturalism and commercialism of every sphere of life and all public spaces. Indeed, media education is seen as a whole philosophy and culture which respects the local, the popular and the marginalised.

In his 'model for democratic communication', Reyes Matta (1981) places media education – or what he terms 'education for communication' – within a framework of public and social policy, especially that related to communications. The model proposes the creation of a co-ordinating entity and defines the administrative structure within which the media should operate and should ensure the possibility for all sectors to communicate. It is intimately related to the issues of 'access' (the right to receive and emit messages) and active participation (the right to participate in decisions on the content and nature of messages).

Training in media education is thus part of a broader social process which involves the whole social system. If the audience, Reyes Matta (1981) argues, begins to develop an increasingly critical outlook towards the media, towards education for communication not only in the school but also in the entire social system, this type of training will become increasingly important in communication, and to democracy.

Status of media education today

Media education has yet to make a mark as a subject of learning in the formal educational systems of either the industrialized or the non-industrialized countries. Public and private school authorities, though worried by the growth and influence of the mass media, do not see the need for burdening students with a new subject whose content and methodology do not fit into traditional educational practices. The vigorous attempts of UNESCO, for over a decade now, to promote the subject at various levels of education have met with very little success, except in a few countries of the more affluent West (notably Australia Great Britain and Canada), and in Latin America. In most of these countries, media education has not been promoted by educational authorities but by a group of interested teachers who have lobbied for the subject. Media education has, therefore, been largely a grassroots movement that has spread nationwide and worldwide, much like the grassroots movements in 'environment education' and 'consumer education'. The authorities were forced to sit up and take notice. Over the last two decades, "media education has developed from a fringe tendency toward becoming a constituent element of the curriculum in a number of contexts" (Green 1991).

In several Latin American countries, media education programmes are organised on a regular basis at church or community levels with the specific aim of training youth, housewives, community leaders and other social groups to exercise their right to participate in media activities, and thus help 'democratize' communications. Media education in Latin American countries has thus become an instrument for the economic and political 'liberation' of the poor and the marginalized (Fuenzalida 1986).

In most countries of Asia and Africa, however, media education has made little headway. Church organizations in India, the Philippines, Korea, Japan, Fiji, Mauritius and in parts of East Africa have been active in conducting courses in media education outside the formal curriculum. UNDA and OCIC (the international Catholic organisations for broadcasting and film, respectively) have been active in Asia. The World Association of Christian Communication (WACC), an ecumenical group, has the promotion of media education as one of its priority programmes in the Asian region. It supported regional workshops in media education held in Bombay and Seoul in 1997.

In India, media education is still at an experimental stage, being kept alive by a few dedicated individuals. Though at least two of the media education projects have been regular courses (outside school hours) for the last decade or so there has been no systematic attempt made to evaluate any of the courses. Where evaluations have been carried out they have been ad hoc and cursory in the form of assessments and comments offered by participants at the end of each course.

Growth of cross-border satellite TV in Asia

Perhaps the most dramatic growth of the Indian mass media in recent years has been in the area of cross-border satellite television. Growth in the other media, such as radio, cinema and the press, has not been so spectacular, though telecommunications, computers and the other 'new' information technologies have registered impressive growth. This growth has however, been largely restricted to the urban areas.

Satellite television is a not a recent media phenomenon in Asia. Countries like India, China, Japan and Indonesia have had domestic satellite television broadcasts since the mid-seventies. Moreover, countries like India have been participants in INTELSAT ever since that consortium was launched. India has put up its own INSAT series of communication satellites after its Satellite Instructional Experiment (SITE) in 1975-76. The national network of Indian television, Doordarshan, is received with the uplink and downlink facilities afforded by the domestic satellite, INSAT-2A. This is equally true of the national television networks of China, Indonesia and of most other Asian countries. India, China, and Japan possess launch rockets for communication satellites for their own use, and are in a position to place satellites in geostationary orbit for national and international networks.

Cross-border television is, however, a post-Gulf War media happening in Asia. It began with five-star hotels in India and other parts of Asia hooking up to CNN to give their customers 'live' coverage of the war. These same hotels already had local cable and/or CCTV (closed circuit television) facilities. All that they required to plug in to CNN was a dish antenna. By the time the Gulf War drew to a close, CNN had become a byword for 'news as it happens' in the print and electronic media of Asian countries. The national television networks had used CNN footage extensively for their war coverage. And current affairs magazine programmes, like *The World This Week*, used CNN's actuality footage to lend authority to their own coverage. Cross-border television had arrived in Asia, and few voices of protest were heard from national governments or from the public.

But it was the launch of STAR TV by the Whampoa Hutchison group of Hong Kong – Hutchvision – using the Chinese satellite ASIASAT-I that brought as many as 38 countries of Asia within the footprints of cross-border television, in one fell sweep as it were. This happened in April 1991, with four 24-hour channels, and later a fifth channel, the BBC World Service Television (BBC-WSTV, now BBC World). Asian governments were taken by surprise (since they were neither informed nor their permission sought, as per ITU, the International Telecommunication Union, and WARC, the Association of World Radio Conferences, regulations), but the Western and Indian media hailed the event in rhetoric characteristic of media hype. *Time magazine*, for instance, announced that "A STAR is born in Asia". Sections of the English press in India termed it "an invasion from the skies", but welcomed it as an alternative to the state-controlled national network. Most governments did not react immediately, adopting a wait-and-see policy. It soon became evident with the increase in hours of transmission, and in the number of channels that the United States' mainstream network fare dominated, the BBC dominated the news and current affairs programmes, and the United States, Britain and Australia dominated soap opera and other entertainment fare. A Mandarin Chinese channel as well as a Hindi channel (Zee TV) were added later.

As more and more cable operators hooked up to the satellite channels via large dish antennae, and as the BBC's news reporting touched a raw nerve both in India and China, governments hastily set up committees to meet "the challenge from the sky" as one section of the Indian press dubbed it; another section termed it "the war in the sky". The number of cable operators today in India stands at around 125,000, and the number of cable homes at around 15 million. Three types of cable networks predominate: 'building clusters' (48%), 'single building systems' (30%), and 'multiple independent households' (22%) (Khare 1993). Around 35 per cent of the networks have 251 to 750 'connections', 22 per cent 101-250 'connections', and 20 per cent 751-1,000 'connections' (ibid.).

STAR TV's "encrypted" movies channel

STAR TV launched its first 24-hour encrypted Movies Channel on the southern beam of ASIASAT-I on October 1, 1994. The new pay or subscription channel, the STAR Movies channel, beamed sixty to seventy Hollywood films each month via local neighbourhood cable networks in fifty countries of the Asian continent. The majority of films screened were inevitably from Twentieth Century Fox, owned, like STAR TV itself, by Rupert Murdoch's NewsCorp. The films were 'rated' 'G' (General audience), 'PG' (Parental Guidance), '15' (years of age) and '18' (years of age), and parents were expected to monitor their children's viewing round the clock. The films were sub-titled in Hindi for Indian viewers, or in Arabic for West Asian viewers. The main regions targeted were the Indian sub-continent, as also Saudi Arabia, and the United Arab Emirates. (A similar subscription-based channel was launched a few months earlier on the northern beam of ASIASAT, targeted primarily at Taiwan and the Philippines.)

Coincidentally, the Government of India issued an Ordinance on September 29, 1994 (Ministry of Information and Broadcasting 1994), whereby cable operators had to register their network with the Head Post Office, and were required to transmit a minimum of two of Doordarshan's satellite channels. The Cable Television Networks (Regulation) Ordinance laid down stringent regulations for transmitting programmes and advertisements. Two Codes, the Programme Code and the Advertising Code, spelt out in detail what could not be broadcast. The Ordinance exempted the free-to-air channels of STAR TV, CNN, ATN, JAIN TV, and others from its two Codes, but included encrypted or subscription channels within its purview.

Subscription channels for Hindi films were launched in 1995 by Doordarshan, CNN, ATN, Zee TV, and other satellite networks, in the face of declining revenues from advertising. Such a strategy was already tested in Europe by Murdoch's Sky Channel, for instance, but it did not prove to be a thumping success. The strategy has, however, succeeded in shaping the kind of software made available on both basic and pay TV. (A good percentage of the software is 'imported' from the United States.) Because of the growing number of cable operators hooking on to satellite television, it is hoped that a similar strategy will work in Asia. In the process, Asia has become a dumping ground for American, European and Australian software – for instance, *Small Wonder, The Bold and the Beautiful, The Simpsons, Adam's Family, Denis the Menace, I Dream of Jeanie* and *Celeste*.

Access to Doordarshan and satellite TV

Actual access to television in India is still very limited, though 'coverage' is extensive – 87 per cent of the population and around 70 per cent of the country's area (Doordarshan 1997). In March-April 1997, there were around 57.7 million television households in the country, out of which not more than 15 million were in rural India. Of the 30 million urban households with access to TV, around 18 million were connected to cable, but a mere 10 million to the satellite channels via cable networks. Over 75 per cent of the TV households are in Western and Northern India, with the South possessing only 15 per cent, and the East and North-East together a mere ten per cent (Doordarshan 1997).

Table 1. Reach of television, cable and satellite in June 1995

		million homes
TV homes		57.7
Cable and satellite homes,		14.2
of which	urban	(11.0)
	rural	(3.2)

Source: Doordarshan 1997

The total reach of the Metro Channel which was launched in 1993 for urban areas is about 12 million households including nine million by terrestrial and three million by satellite (ibid.).

Table 2. Growth in television, cable and satellite (million)

Year	No. of TV homes	No. of cable & satellite homes
1990	34.28	–
1992	42.54	7.8
1993	43.05	8.5
1994	44.80	9.7
1995	48.30	11.4
1996	52.50	12.5
1997	56.50	13.9
1998	56.80	15.6
1999*	61.20	17.3
2000*	67.00	19.1

*projected

Source: Compiled from Doordarshan and Industry Estimates, *Business India*, March 24-April 6, 1997

All the five (now extended to eight) STAR TV channels have a viewership of barely 6.5 million in India, with Zee TV taking more than fifty per cent of this share. Less than two million watch the BBC, and fewer than three million the STAR PLUS channel. They stand no comparison with Doordarshan's national network whose viewership exceeds 400 million. In fact, the Metro Channel of Doordarshan, though restricted only to 42 major Indian cities, commands a much higher viewership – almost 112 million (Doordarshan 1997) – than any foreign channel. The only real competitors to Doordarshan are thus the Zee and the Zee India TV channels on the STAR TV network, and the Sony channels, though in south India, the private satellite channels, such as Sun TV, Vijay TV, Raj TV, Asianet and Eenadu TV, are challenging Doordarshan's supremacy. According to an IMRB (Indian Market Research Bureau) survey for the week ending December 1996, 18 channels vied for prime time (7.00 to 9.00 p.m.). Doordarshan's national network was way above other channels, obtaining 72 per cent of the total viewership, with Zee getting 18 per cent, Sony 13 per cent and STAR PLUS a mere eight per cent. BBC, CNN, Home TV and the various music and sports channels have a very low viewership in India.

Cable has over fifty per cent share of the audience from 9.00 p.m. to midnight (Doordarshan 1994). Hindi and English movies are the main software for this late-night slot. A distinct trend in the mid-1990's was the revival of interest in cable which offered local language 'neighbourhood' programming, interactive community games (such as 'housie'), and phone-in facilities. Further, the local cable operators have found that most subscribers are unwilling to fork out additional fees for the pay television channels. In the metros, small cable operators have united under the INCABLENET (promoted by the Hinduja group) and the SITICABLE (a subsidiary of Zee TV) networks.

Further, there is evidence that many Indian viewers of the satellite channels are turning to the regional language satellite channels of Doordarshan (Channels 4 to 13), the revamped channels of Doordarshan I (the National Network) and Doordarshan II (the Metro Channel), as well as to the SUN TV, Vijay V and Raj TV channels (in Tamil), Asianet Channel (in Malayalam), Udaya TV (Kannada), Gemini and Eenadu (Telugu), ATN (in Hindi), and several Hindi channels such as Zee TV, Zee India TV, ATN, JAIN, Sony, Mahrishi, and CVO, the first Hindi movie cable channel for ten cities. The growing success of the Indian language channels has forced English language transnational channels such as those of the STAR network to switch to programming in Hindi.

Structure of programming on Doordarshan

According to the annual surveys of Doordarshan's Audience Research Unit (Doordarshan, 1994, 1995, 1996, 1997, 1998), as well as the surveys by the institutes of IMRB, MARG and ORG, feature films and film-based programmes, such as film songs, interviews with film makers and film stars, etc., clearly dominate Doordarshan's programming on the national network, the Metro Channel, and the regional television stations.

Table 3. Doordarshan's programme composition (per cent)

	National network 70 hrs per week	Regional 18-24 hrs	Local 2-4 hrs
Information			
News	19.0	10.0	–
TV reports, Current affairs	6.0	6.0	5.0
Sports	2.0	3.0	–
Interviews, Discussions	5.0	11.0	18.0
Programme announcements	1.0	7.0	5.0
Education			
Documentaries, Features, Magazines	10.0	4.0	10.0
Women's, Children's, Youth programmes	5.0	8.0	15.0
Rural, Industrial development	–	12.0	18.0
School TV, Adult education, Health Education	–	8.0	9.0
Entertainment			
Music, Dance, Folk Arts	9.0	12.0	15.0
Drama, Serials	20.0	9.0	5.0
Film-based programmes	23.0	10.0	–

Source: Doordarshan 1994: An Update

On the national network around 25 per cent of the total number of programmes telecast comprise films and film-based programmes, while on the regional channels ten per cent is given over to similar programme types. Serials and plays make up another 20 per cent on the national network, and 9 per cent on the regional channels. News bulletins in English and various Indian languages form

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over 15 and 10 per cent respectively of programmes telecast on the national and regional channels. *Current affairs comprise about six per cent on both the* national and regional channels. Music and dance receive a little more attention with nine and twelve per cent respectively on the national and regional channels. Sports would appear to be prominent on both channels, but in reality comprise barely two to three per cent on each channel. Programmes for women and children comprise around five per cent, while special programmes (health, education and development) directed primarily at rural viewers comprise about twelve per cent on the regional channel, but draw a blank on the national network. Other programme genres that find some place on both channels include educational programmes for school and college students (around eight per cent on the regional channels), and documentaries, interviews/discussions, parliamentary coverage, etc. (about ten per cent on the national network and four per cent on the regional channels).

Domination of Hindi

In terms of language, Hindi evidently dominates the national network as well as the Metro Channel, while the official State languages dominate the regional stations. As much as 47 per cent of telecast time on the national network is devoted to Hindi language programmes, and as much as 45 per cent to English language programmes, with the result that other Indian languages are sidelined. The politics of language is thus played out on the small screen. Central Government policy on the promotion of Hindi as the national language, and as a corollary of North-Indian culture, is thus subtly imposed through television programme structure, and the various genres that make up that structure.

This monopoly of Hindi programming is, however, being challenged by the private channels of Sun TV, Asianet, Eenadu TV, Udaya TV, Vijay TV and Raj TV, which target Asian audiences speaking South Indian languages. Some of these channels are beamed to or re-broadcast in the Middle East and in South-East Asia. But 'decentralization' of Doordarshan where the State Governments, local governments and non-government organisations have a role to play in the development of community-specific and language-specific software, is not an issue that is of much concern. Nor is the issue of 'broadcasting autonomy' (raised over the years by the Chanda, Verghese and Joshi Committees) widely discussed. This is primarily because the major concern of Doordarshan these days is not so much with the development of meaningful software as with keeping its advertising revenues in a competitive market.

Indeed, it is the advertisers who are calling the shots at Mandi House. In April 1994, a 43-member standing committee headed by Ms. Vimla Verma (set up to examine the demand for grants from the Ministry of Information and Broadcasting) pulled up Doordarshan for its 'commercialization approach' in telecasting programmes "which are not in consonance with the ethos and values of our society" (UNI Report in *The Times of India*, April 27, 1994). The time consumed by advertisers in 1996 rose by 52 per cent over that consumed in the previous year, with Doordarshan's national network recording the highest growth in advertiser time (76%). In 1997, the total number of advertising hours on Doordarshan rose to 1,096. See Table 4 for the dramatic growth in Doordarshan's advertising revenue over the past decade.

Table 4. Doordarshan's revenue from advertising

Year	Gross revenue million Rupees (Rs.)
1985-86	602
1986-87	980
1987-88	1,363
1988-89	1,612.6
1989-90	2,101.3
1990-91	2,538.5
1991-92	3,006.1
1992-93	3,602.3
1993-94	3,729.5
1994-95	3,980.0
1995-96	4,301.3
1997-97	4,800.0

Source: Doordarshan 1997

Table 5. Advertising revenues of Doordarshan vs satellite channels

Network	million Rs.
Doordarshan	5,720
Zee Network	2,282
STAR TV	850
Sony	400
Sun TV	450
Gemini TV	15
Other satellite channels	5,805
Total	15,520

Sources: A & M, July 16-31, 1997; Doordarshan 1997

Advertising agencies and TV software

Manufacturers and their ad agencies are playing an increasingly vital role in shaping programming on Indian television. Not only are they dictating terms to Doordarshan, but calling the shots where advertising rates and programme scheduling are concerned. Further, they are actively involved in the production of programmes. By Doordarshan's own admission, over 45 per cent of Doordarshan's network programmes for the national network are produced by independent agencies, and 3.5 per cent are 'foreign programmes' (Doordarshan 1994). Several of the 'independent agencies' are ad agencies or extensions of advertising and public relations agencies.

Of the top ten advertising agencies in India, more than half have strategic alliances or affiliations with multinationals. These include HTA, Lintas, Ogilvy and Mather, R K Swamy/BBDO, Trikaya-Grey, and Rediffusion. And of the top ten advertisers on Doordarshan, six are multinational companies. These include Procter and Gamble, Lever, Colgate, Nestle, Brooke Bond and Cadbury's. The only Indian companies that figure in the top ten are: Godrej Soaps, Nirma, TOMCO and Bajaj Auto. It can thus be safely concluded that multinational advertisers (such as Lever, Procter and Gamble, Colgate, Nestle and Cadbury's) and multinational advertising agencies (both work closely together in the developing countries) are active in shaping the software on Doordarshan. The majority of the new 'independent' video production companies have been set up by those closely associated with advertising agencies or newspaper publishers (Bamzai 1994).

Table 6. Media's earnings from advertising (in million Rs.)

Media	1989	1990	1991	1992	1993
Print	9,000	10,500	13,090	16,360	27,080
Television	2,060	2,540	3,070	3,750	5,230
Other media	1,770	2,000	2,800	3,730	650
Total	12,830	15,040	18,960	23,840	32,960

Source: ORG, quoted in *Business World*, July 27,1994

Table 7. Multinational connections of some Indian advertising agencies

Indian agency	foreign partner
1. Lintas	Lintas Worldwide
2. O & M	O & M Group
3. Contract	J W Thompson
4. Trikaya Grey	Grey
5. R K Swamy	BBDO
6. Tara Sinha Assoc.	McCann-Erickson
7. Mudra	DDB Needham
8. HTA	JWT / WPP
9. Rediffusion	DY & R (Young & Rubicam)
10. Everest	Saatchi & Saatchi
11. Chaitra	Leo Barnett
12. Sista's	Doorland International
13. Jaison's	Dentsu
14. Sobhagya	Dayton

Sources: Compilation from various sources, such as *Business India*, *Business World* and *The Economic Times*

That Doordarshan and the top advertising agencies have a special relationship is shown in the formation in January 1987 of the Lok Seva Sanchar Parishad (Committee for Public Service Communication), a 'non-profit voluntary body' whose objective is "to promote production of attractive packages of public service communication" (Doordarshan 1994). The members of the Parishad are representatives from media, advertising agencies, market research and other fields. While Doordarshan provides the funds for the 'quickies' on national integration and other social issues, it is the advertising agencies that produce the advertisements, offering their creative talents free, or so it is claimed. In the bargain, however, the agencies make a tidy package – all at the cost of the public exchequer. Another instance of how closely Doordarshan and advertiser-producers work together is the wide use in 'sponsored' programmes of imported visual material which is bought cheap on the international market.

Pressure from the advertising community has also forced Doordarshan to amend its Commercial Code to allow advertisements on foreign products and foreign banks, jewellery, astrology and matrimonial agencies.

Table 8. India's top ten advertising agencies

Agency	Gross income million Rs.	Annual growth	Number of employees	% Growth in employees
HTA	439.0	40.6	1,177	5.8
Lintas	366.3	21.4	583	0.3
Mudra	240.0	30.1	618	6.9
Ogilvy & Mather	182.6	30.4	555	6.1
Ulka	165.0	36.7	385	6.1
RK Swamy/BBDO	104.2	37.7	349	4.8
Clea	100.8	56.8	261	18.6
Trikaya/Grey	98.5	28.7	327	13.1
Contract	94.8	33.6	279	-0.4
Rediffusion/DYER	93.6	44.0	250	7.8

Source: A & M's 5th Agency Report, December 1995

Table 9. Top Ten product categories advertised on Doordarshan and satellite channels 1996

Doordarshan (all channels)	Ad spend million Rs.	Satellite TV (all channels)	Ad spend million Rs.
1. Toilet soaps	817	Alcoholic drinks	384
2. Toothpastes	620	Soft drinks	331
3. Detergent powders	527	Detergent powders	325
4. Shampoos	500	Audio systems	284
5. Soft drinks	497	Cars/Jeeps	281
6. Fairness creams	275	Sarees	278
7. Corporate ads	267	Dress materials	277
8. Two-wheelers	243	Corporate ads	271
9. Shoes	241	Television sets	265
10. Hair oils	239	Two-wheelers	263

Sources: Patel 1997, Doordarshan 1997

The future of Indian television

The indigenous content of Doordarshan has decreased with the increase in hours of transmission and the increase in the number of Indian language channels, especially on the commercial Metro Channel. The increased hours and the greater number of channels have forced Doordarshan to transmit imported content, such as 'live' sports coverage, the Disney cartoons (dubbed in Hindi), the soap opera *Dallas*, and American films, and to produce a variety of programmes on business, in order to compete with the cross-border channels. CNN alone has four to five business-oriented programmes every Wednesday, Zee has another four (besides an exclusive weekly ad magazine called *The Dream Merchants*), and the BBC and STAR PLUS around three each. Doordarshan launches its three daily business programmes this week. Business has become big entertainment overnight, primarily because of its potential for attracting advertisements. Without exception, all the business programmes are compiled magazine programmes with segments on business news, the stock market, import and exports, tie-ups and strategic alliances, etc. The segments allow for natural breaks for commercials: the breaks are often as long or as brief as the segments themselves. Product and brand placements are frequent in such programmes. However, viewership of business programmes is 'negligible', according to a recent survey by IMRB (Mukherjee 1994).

Cross-border satellite television has been most successful in those countries of the world where domestic television has shown little sensitivity to audience interests, and more importantly to the diversity of cultures, where as in India audiences have been taken for granted. For over two decades, Doordarshan could not see beyond Delhi and Bombay – most software was oriented to Hindi and to North Indian culture; other regions of the country could take it or leave it.

Regulating the airwaves

The New Telecommunication Policy as well as the proposed Media Policy have sorted out some regulation issues, but ad hoc-ism seems to prevail where broadcasting is concerned. The Cable Television Networks (Regulation) Ordinance (1994) has already been promulgated, together with the Cable Television Networks Rules. Interestingly, the Ordinance was promulgated a mere two days before the launch of STAR TV's encrypted movies channels in south Asia. The Programme and the Advertising Codes set out in the Rules were not made applicable to the free satellite channels, but specifically singled out encrypted channels for application. The Indian Parliament turned it into an Act in December of the same year.

The Broadcasting Bill (1997) spells out details on licensing procedures for terrestrial, cable, satellite and direct-to-home television, the extent of foreign equity allowed, cross media ownership, and uplinking services for private satellite channels. The Bill makes it mandatory for all channels whether Indian or foreign to transmit their programmes from Indian territory. Licenses will be granted only to Indian companies for satellite channels though these companies would be permitted to have up to 49 per cent foreign equity. No foreign equity for terrestrial channels would be allowed. Further, the Bill bans cross-media ownership (newspaper publishing houses can have no more than 20 per cent equity in television or cable companies) and foreign ownership (though equity up to 49 per cent is allowed for satellite channels). Besides, no advertising agencies, religious bodies, political organisations or publicly-funded bodies would be granted a license to own a television broadcasting company. Direct-to-home services (which Murdoch's STAR network has already launched) would be licensed only to two companies after a bidding process. The Cable Television Networks (Regulation) Act would be repealed once the Bill came into effect.

Meanwhile, the Prasar Bharati (Broadcasting Corporation of India) began functioning in late November 1997, with the appointment of a Board comprising a Chairman, an Executive Member (the Chief Executive), six part-time members, directors of AIR and Doordarshan, one representative of the Ministry of Information and Broadcasting, and two representatives of the Corporation's employees. The Board has independent authority, its primary duty being "to organise and conduct public broadcasting services to inform, educate and entertain the public and to ensure a balanced development of broadcasting on radio and television". Broadcasting in India has therefore ceased to a unit of the Ministry of Information and Broadcasting, and instead functions as an autonomous body.

However, the proposed Broadcasting Authority of India, an independent regulatory has yet to be established, because of the lack of consensus among the political parties.

Implications for media education

Integration into a national media policy

If media education is to evolve from a fragmented effort by dedicated individuals and a few organisations to a nationwide movement it must be integrated into a National Media Policy which is now under discussion. The widespread expansion of the various media needs to be matched by efforts to educate the public about the discerning use of the media so that they remain part of the public sphere rather than be appropriated by media companies and media professionals.

Viewer action groups

Equally imperative is the formation of viewer action groups like the Action for Children's Television (in the United States, Japan and Britain), with a Charter for Viewers' Rights, and for a nationwide movement in media education or media literacy (as in Britain, Canada, and the Philippines). Some women's groups in

Bombay, Delhi, Bangalore and other cities have already shown us the way of mobilising public opinion against degrading portrayals of women in the media. The movement for media education has already made a start in Madras, Secunderabad and other cities. The movement focuses on social analysis of the media with the ultimate objective of creating a 'critical national audience' that understands the working of the various media, and participates in and talks back to the media. For the media are far too important to be left entirely to the value-systems and dictates of media professionals and advertisers.

Shift to the international and multinational media

The recent developments in the mass media scenario raise several further challenges for media education in the region. The focus in media education during the eighties and early nineties was on indigenous mass media. No more can media education courses stop at looking at the national or regional media. In Indian courses in media education, for instance, the focus so far has been on the local press, the mainstream Indian cinema, and advertising. The transnational media and the transnational elements in indigenous have rarely been touched on. Further, the stress has been largely on the content analysis of the press, the cinema and television, with very little attention paid to telecommunications, computers and video or cable. The focus will now need to shift to the international and multinational media.

Earlier, a primary concern was government ownership and control over broadcasting, and the kind of effect this had on programming and policy. With the privatisation of television, radio, telecommunications and computer technologies in many Asian countries, the focus will need to be shifted to the media moguls who have taken over international broadcasting, film production and distribution, telecommunication services, computer networks, and information databases.

Further, media education practices during the earlier years focused on individual media such as television and the press. The convergence of the various media in recent years has changed the very dynamic of each medium; this new dynamic has yet to enter media education classes. The 'new' media education in Asia will have to take these changes into serious account.

Need for theory and research

Over two and a half decades of media education practices around the world have provided us scattered experiences of 'doing' media education, but little or no systematic theory. Media education practices are highly personalised, influenced by the teacher's own assumptions about the media, rather than the actual media habits and interests of media users. Few programmes give any kind of credit to children's active and discriminating reception of the media, despite the volume of reception studies of children as television viewers (cf. White 1995 for a recent review).

The major reason for this lacuna has been the limited research in the field. Media education research has not gone beyond evaluating pedagogic practices and approaches, and examining media education in relation to the sociology and psychology of children and youth. The work in the mid-1980's of Hertha Sturm in Germany, Keith Roe in Sweden, Gavriel Salomon in Israel, Kevin Durkin in England, and Jerome and Dorothy Singer in the United States is well known in the field. Papers presented in the Media Education Research Section of the biennial conferences of the International Association for Media and Communication Research (IAMCR) over the last decade or so have proved invaluable in recording the growth of research in media education. But the majority of these studies are of an applied rather than theoretical nature. Any programme of research in media education has to go beyond both evaluative research, and the development of concepts and tools of media analysis. There is a need to relate educational theory with communication and media theory and in the process develop a theory – or more appropriately, theories – of media education founded on different philosophies of education (Freirian and Gandhian, for instance), and in the context of local traditions and cultures. Then there is the vital area of policy research in media education – the linkages between educational and cultural policies on the one hand and media on the other. Do media education policies stem from these, or from gaining political leverage? Or, as the political-economic school of researchers suggests, from dominant ideological interests?

Further, educational and media policies differ from region to region; public policy is the context and framework of any theorising about media education. The UN documents, *Communication in the Service of Humanity* (UNESCO 1989) and *Our Global Neighbourhood* (Commission on Global Governance 1995) are clearly North-centred perspectives, and in their attempt to evolve a 'grand theory' of media education and of world society give short shrift to pluralism, the regional, the local and the indigenous.

Yet another neglected area of research in media education is the process of mediation by 'significant others': teachers at school, parents and siblings at home, and peers, opinion leaders and others in the community. What are the processes of mediation by the media themselves? Related to this is research into curricula and the methods suited to the level, competence and social background of children and young people. Further research questions would include: How do children relate to the media, and integrate the media into their daily lives as they move from childhood to adolescence and then into adulthood? How are the methods of the media different from the methods of education?

The small body of theory developed has been largely normative. The normative theories of media education are: (a) protectionist or inoculation theory, (b) critical autonomy theory, (c) cognitive development theory, and (d) liberation/development theory, derived from the Latin experience (cf. Kumar 1985 for a detailed review). These influential theories have their base in ideology and educational needs rather than in any kind of social scientific research. They assume that media reception is passive, non-discriminating and uncritical. 'Media power' is taken to be overwhelming with little credit given to audiences' creative and participative abilities. It is perhaps time to redefine the whole field of media education and to challenge anew its assumptions and approaches, in the context of the changing international media scenario and the new trends in communication theory and research.

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Children's Participation in the Media

The Media and Our Children:
The Promise of Participation

Feny de los Angeles-Bautista

The "Children's Voices" project: The value of process

Ernie, Marivic, Jonathan and other children from Bahay Tuluyan, Manila, Philippines, wrote a script, composed a song, recorded their script in a communications' college recording studio, and edited the materials into a tape for broadcast on a radio programme with help from workshop facilitators. They interviewed children like them who have experienced life's painful realities and whose lives are too difficult for some of us to imagine. In very simple, honest language, other children like them shared the experience of being physically and emotionally abused at home or on the streets. The streets are where most of them have to live and work in order to survive. But they have many stories to share, feelings to express, and they do so in such poignant, powerful yet simple ways that make the most of a medium – radio – that has survived several generations. It has allowed millions of people all over the world to create the visual images in their own minds and hearts as they listened to the sounds through radio and now also through cassette recorders, a companion to the broadcast medium.

Vida, Jedan, Chloe, Ging, Aree and Pao, ages 10 to 12, developed a concept for their electronic newspaper *Digital Interactive*. Their description reads: "In the past, headlines were handwritten in the papers. Then there were printing presses, which made the job easier. Now the printing presses are many and newspapers are right on everyone's doorsteps… Or on computers! We, the people of the future, expand our imagination and vision to enter the media of the future. We feature a newspaper that relies on electronic gadgets. We believe that we will be relying more on electronics in the future to make our lives easier, but still recognizing the beauty of the past and of nature." They made paper cut-out prototypes of these newspapers, as well as of television and computers of the future.

Meggy de Guzman, aged 12, is uncomfortable about the way a group of kids in a TV commercial for a chocolate milk drink deceived other people just to get their turn at a theme park's attraction. She says: "This Ovaltine commercial is a change for the worst. Considering that its target audience are children, the message is not right. You call that Quick Body and Quick Mind? I don't think so."

From March to May of 1996, children aged 5 to 18 participated in a series of media workshops, which were one of the central features of a project, called "Children's Voices". The media workshops were designed to involve children in using different forms of media – video, radio, print and computers – as tools for self-expression and reflection on their daily experiences. These forms of media were also used as tools for them to process their own thoughts on their rights, which are articulated in the United Nations Convention on the Rights of the Child. The Philippine Children's Television Foundation (PCTVF), as one of the organizers of the Asian Summit on Child Rights and the Media in 1996, took the initiative to design this project, in addition to the preparations for the "adults' " Summit which took place in Manila. Another feature of the project involved soliciting and documenting Asian children's views about different media through on-cam interviews. These interviews were done in the context of media workshops similar to the ones held in Manila. PCTVF prepared the workshop design and circulated these among the collaborating producers in ten countries. This was done in collaboration with the Asian Broadcasting Union (ABU) which PCTVF had been working with previously through the ABU Children's Item Exchange. Ten short videos were produced and used during the Summit as well as distributed to participating Asian networks who broadcast them. After the Summit, the design of the "Children's Voices" media workshops was also made available to other organizations producing children's programmes.

The pre-Summit children's media workshops provided valuable opportunities to consult children from diverse backgrounds and ages about their views on the media that they use in their daily lives: TV, print materials like magazines, newspapers and books, radio, audio cassettes, computers. The UN Convention on the Rights of the Child emphasizes the right of all children to participate actively in decision-making about matters that affect their lives. This participation begins with listening carefully to them – in daily life, at home, in school. Their participation also includes opportunities to create media products for their own use. After all, media is very much a part of children's lives. So through the "Children's Voices" project, the agenda was to ensure children's active participation in the Asian Summit on Child Rights and the Media and its agenda – before, during and after the Summit.

Listening to children's thoughts and ideas is critical to helping us stay attuned to their needs, their problems, their preferences, their reasons and to helping us figure out what is really in their best interests. It is possible for adults, after all, to make assumptions about children's views on certain issues without consulting them in the first place. And this was in fact evident in statements made during some of the discussions at the Asian Summit. It is still possible for us, despite the best of intentions that we may have as we provide for or respond to children's needs, to exclude them from the all-important process of participating in thinking about ways to improve the quality of media products and programmes that are now accessible to them. That is why PCTVF felt very strongly about ensuring that children's voices – their thoughts and their feelings in their own words and through their own creations – would actually set the tone for all the plenary sessions during the Asian Summit. It was a critical step to take. It would not be appropriate to engage in policy dialogues and debate on the state of the media in relation to our children without seeking the opinion of the children themselves and finding ways of bringing their ideas to a gathering of adults all sharing the best intentions in improving their media environment. It was unthinkable to exclude children from the dialogue in the first place. In fact they should be the starting point for all these. Not all adults took it seriously, a few simply found it cute or amusing but could not easily relate it to the implications for policy. But many more were impressed and reflective after listening to the children's voices through these videos. And it influenced their thinking. So through the "Children's Voices" project children not only got a chance to talk about the media and express their thoughts and feelings about these, to use these different forms and explore them during the workshops, but they also got a chance to use the media to express themselves.

At the Asian Summit there were many ways of ensuring that the children's active participation and their presence would be strongly felt. What mattered most to PCTVF was the process of ensuring their participation – not primarily the visible product of that participation for adults to see. Theirs were the first sights and sounds to be seen and heard. The 60 children who opened the Asian Summit through song, dance and mime about the value of play in childhood and the value of childhood were actively involved in creating the presentation. They decided on the message, they decided on the medium. Throughout the Summit, children's art work, media products and children's ideas that emerged from the media workshops preceding the Asian Summit were set-up as an exhibit outside the plenary hall for adults to see as often as they wished to.

In the Summit programme, some workshops were designed to involve children as the main participants – such as the multimedia workshop, the media education workshops, and workshops to draft an open-ended "document" or "product" that they could share with the participants when the Asian Summit came to an end. In some of the workshops the adults were observers and then they were encouraged to interact with the children. It was necessary to provide adults with a chance to understand children and how they interact with media – first by observing them and later by interacting with the children. In the workshops to develop the children's agenda that would be the focal point for the closing program for the Summit, the adults (PCTVF staff and the children's teachers) served as facilitators and assisted the children without imposing their own views.

Finally, at the closing programme of the Summit, in a deviation from protocol which we had to negotiate with the Philippine President's protocol and security officers (since no one speaks after the President delivers a closing speech), the children indeed had the "last say" at the Asian Summit just as they opened the Summit. The children presented to the Summit participants and to the President of the Philippines, their very own "Wish List". Through a creative presentation involving a very diverse group of 40 Filipino children aged 5 to 17, they communicated their own ideas about what they would like to see in their media environment. These children also listened to the voices of other Asian children through the videos which were prepared as part of the "Children's Voices" project. They seriously considered their peers' views as well as the Children's Television Charter[1] in their workshops. This is their "Wish List":

Children's "Wish List" presented at the Asian Summit on Child Rights and the Media, Manila, 1996

1. We want high quality programmes made just for us – programmes that will not use us as subjects to sell products or ideas. We want to learn as well as have fun!
2. We want to express our ideas on these programmes. We want to talk about our families, friends and communities. We want to share what we know about ourselves and others.
3. We want to hear what other children are going through – what games they play, what songs they sing, what problems they have to solve in their own parts of the world.
4. We want programmes that will make us confident so that we can handle the process of growing-up – no sex scenes or violence, please!
5. We want programmes considerate of our needs as growing children that we can watch at regular time slots.
6. We want support from everyone to allow these programmes to be the very best they can be.
7. Listen to us. Take us seriously. Support these programmes and protect our rights!

Children's participation begins with teaching children about media

Consulting children about their thoughts on various forms of media is part of the process of teaching children about the media so that they will be intelligent users and consumers. It allows children to reflect on the role of media in their lives. It is one step in ensuring their participation in creating various forms of media for themselves. There is often a tendency to separate media education and media literacy efforts from this important goal of ensuring children's participation in media. Part of it is probably due to the fact that in most cases educators and parents are responsible for initiating media education programs while producers and broadcasters are responsible for creating programs and media products that seek the active participation of children. In this case, PCTVF, as an independent organization, is both media educator and media producer so the integration came naturally. Organizations committed to media education, like the Philippine Association of Media Educators (PAME), Mediawatch, have been actively involved in reaching out to and working with children in different schools throughout the country to help them understand what the media are, helping them to become media literate. They also participated in the Asian Summit on Child Rights and the Media and organized other post-Summit activities.

Non-government organizations (NGOs) and other private schools have also integrated media education into their curriculum or educational programs or publish magazines that focus on the media. These effects are significant and need to continue. In other countries in the Asia-Pacific they are even further ahead. Media education is integrated fully into the national curriculum or standards for all public and private schools. After all, helping children learn to use the media as a tool for their own development, to be critical and intelligent users of the various media rather than to be totally mesmerized and powerless in relation to the media, is the best investment. They need to learn to explore the best possibilities that the media can offer while also protecting themselves from the potentially harmful or negative effects, simply by learning to be selective and discriminating and by learning to "read" all forms of media.

Families, schools, child-focused NGOs and media practitioners themselves must help them not only to become discriminating media consumers but also to maximize media products as they grow to their own advantage. Self-selection by children through media education and "parental guidance" is certainly among the most effective strategies we need to employ actively to move toward a more child-friendly or sensitive media environment. So we have also organized media workshops for parents and children in cooperation with schools or other non-government organizations.

But does this also mean that children and parents must assume all the responsibilities and that media practitioners should be left alone to exercise press freedom? Despite the importance of teaching children about the media and how to use the media or to interact with them, we must not shift all the responsibility for teaching children about the media to schools and families. Where do we draw the line between free access to information and protection from premature exposure to what is beyond a young child's ability to comprehend? What is the real score on the violence debate? Violence is part of life and social realities, yet children are impressionable and we risk desensitizing them to violence, or glorifying violence as the "quick-fix". What about the way children are portrayed in the media? On the one hand, it helps to shock people into understanding the visible as well as the hidden tragedies that children experience because of poverty or neglect or simply cruelty, but how do we bring these to public attention without violating the rights of children to privacy or without resorting to sensationalism? How do we help to inform the public about the needs and the rights of children in the hope of moving them to action without exploiting children?

These are complex issues. There are no black-and-white answers. There are, however, positive examples in some countries of successful attempts to deal with the complexity of balancing the responsibilities of families, schools and the media themselves in respecting the rights of children to be protected from the potentially negative or harmful effects of exposure to media that is not cognizant of their needs and their interests. That is why the policy-dialogue with media practitioners and policy-makers must proceed and must be translated into action. Before and after the Asian Summit, PCTVF was actively involved in developing a landmark piece of legislation for the Philippines: the Children's Television Act was finally passed by the Philippine Congress in 1997. It seeks to promote the basic principles of developmentally-appropriate programming and for ensuring that resources for high-quality children programmes are made available. It also highlights the importance of educating children, parents and the community about issues related to children and media. We have also engaged in consultative workshops with the national association of broadcasters, and the print media's associations to help them improve their self-regulating efforts by refining their own codes of ethics and standards to reflect children's best interests – both in programming intended for them, programming for a broader audience and in reporting stories about children as victims of abuse or as youth in conflict with the law.

Children and adults share the media environment, which is a public space. Children and adults have diverse needs and capacities. We live together and media practitioners need to be very conscious of the fact that children are part of the public that they are committed to serve. Those of us who are already committed to children have the responsibility of raising their awareness about children and their rights in relation to media.

It is hardly debatable in principle and it is clear that children deserve to be treated as a special audience. At the World Summit on Children and Television held in Melbourne, Australia, in 1995, this was precisely the "launching pad" for all the discussions in the till then largest international gathering of experts, program makers, advertisers and lobbyists committed to children's television. Advocates for children's television are committed to this view that children are a special audience, with their own distinct needs and interests. They have rights as an audience and as consumers of varied forms of media. Article 17 of the UN Convention on the Rights of the Child makes it very clear that children have the right to access to information, which is appropriate for their stage of development and considerate of their social and cultural backgrounds.

At the World Summits and other previous international gatherings among advocates of children's television and other media practitioners, the rights of children to access to information through varied forms of media were generally framed in a proactive and positive manner. The creation of sufficient programs and products of the highest level of quality possible is part of the solution to improving the current media diet of our children.

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Children's participation: Kid's creating media for kids

At the Prix Jeunesse International, the most prestigious children's television festival, children's television producers have convened since 1964 to celebrate the best examples of quality programs that translate this respect for children as caring, thinking, feeling, learning, inquiring and changing human beings. The Prix Jeunesse is significant because it can serve as an effective barometer for the trends in children's television worldwide. Of course, the producers do need to put their best foot forward and poor quality programmes do not make it to the "finalist" selection that is screened at the week-long festival. But the trends in the last six years are interesting and augur well for children's participation in creating programmes intended for them. In 1994, there was a "bumper crop" of high-quality programmes for children that really involved them in the production of programmes and that were truly appealing to them. Notable among these was a programme from the UK, *As Seen On TV* by the BBC, and in 1996, *Wise Up*, also from the UK by Channel 4. Children were active participants in the process which took no shortcuts, including providing children with decision-making powers up to the editing stage. In effect, the children were the visible and powerful advocates for their own rights and could help adults understand the world from their point of view. In 1996 and then again in 1998, there were still excellent examples of programmes effectively involving children as programme makers and creators, including programmes from South Africa, Mexico and Brazil. In the discussion groups that are central to the design of the Prix Jeunesse Festival, it is interesting to note that in the past decade, there were always discussions among the producers, communications researchers and advocates for quality children's TV about the do's and don'ts in children's participation, about the appropriateness of their involvement and the adult's responsibility to ensure that children are not exploited, not used as puppets, and encouraged to be true to who they were, supported in their roles as programme participants. Producers remind each other that children and young people come from diverse cultures and backgrounds and there must be respect for this diversity.

More often, people assume that children's participation in creating TV programmes is more appropriate – or viable – for older children, i.e., in the middle years of childhood on to adolescence. And indeed, with older children, the potentials for the nature and extent of their participation are endless because of their emerging skills and expanding experience base combined with their sophisticated knowledge of the media in some cases. But our experiences in producing the longest-running educational programme for Filipino children, *Batibot*, proves that the foundation for such participation is in the early years of childhood. Since our programme was designed for children aged 3 to 6, for the last fifteen years we had to keep figuring out ways of interacting with and engaging our own target audience – young children – in the process of producing the programme itself. We invited them to react to some provocative questions on various topics that were relevant to them simply by sending in their drawings or photos, calling us if they had access to telephones, visiting our studio for organized tours. We created characters with whom they can interact by sending in their questions. Many children not only sent questions, they sent their stories and drawings. This kind of participation from their own homes allowed us not only to stay attuned but to produce the programme in a way that communicated to them one important message – that they were – are – very important to us. We visited their schools and communities and developed segments that show them going about their daily lives. The programme's production process especially in the early years has been heavily influenced by research involving children. Children who participate in the programme on-cam had other additional options – they could be child storytellers, they could share with us their own games, ideas for the show that the writers could then develop into different child-focused segments, they could role-play without a script much as they could play at home. There is an inherent value in the participation of children in our program – both off and on-camera – and this is the fact that they feel a sense of ownership for it. They also see the medium as one of the many forms of self-expression available to them. Another important contribution of *Batibot* to the Filipino child's media landscape and to the broader community of TV viewers in the country is that it has made visible and actively promoted a very different view of children and childhood: that children are dynamic, intelligent, competent human beings. In this way it presents an alternative viewpoint to the still dominant view of children in most of commercial television: that children are miniature adults. As such, they are expected to live with the same TV diet that adults have, give or take a few cartoons to remind them about their childhood.

Through a process of continuing dialogue and collaboration on product and programme development, we have also been able to conscienticize colleagues in media gradually so that they can be more sensitive to the needs of children as a special audience to have access to tailor-made products and programs. This dialogue is a genuine interchange where we broaden each other's perspectives on the issues related to children's media – starting with the basics of content, technical quality, production techniques creative approaches and the hard realities of survival in a competitive commercial environment. Today, there are more locally-produced programmes that actively involve children – as reporters, as actors, as presentors – but there is clearly more to be done to improve the overall quality of their media environment.

Children's participation in media intended for them – as well as about them – cannot be divorced from a broader context. Their visibility through various forms of media – especially television and print – does not guarantee that they are in fact active participants in day-to-day life nor that adults provide them with the opportunities to express themselves, to engage in dialogue, to participate in decision-making, to take a proactive stance in helping to solve problems. In fact, there are probably more formidable obstacles to children's participation in their everyday contexts. Children's participation in society – starting with the home, school, the community – is indeed the more important goal. And children's participation in the media can be a strategic approach to educating people in a particular society about children and childhood. Because of media's visibility, outreach and powerful impact, it can influence attitudes towards children. If the recurring images are of children who are genuinely empowered to participate in media in developmentally-appropriate ways and if their real voices can be heard, this will help to nurture a culture of respect for and sensitivity to children.

Partnerships with and for our children

The process of achieving full responsibility and accountability for our children's media environment involves nurturing partnerships and engaging in frequent interchange so that we can really understand one another's perspectives, take one another to task if needed, but mainly help one another explore the possibilities for improving our work. Even among media practitioners, sometimes there are such specialized fields and there is a need for more interchange so that we can truly share the responsibility for our children.

No one has a monopoly over our children – children are not properties to be owned, assets to be controlled or managed. Children need to be supported and cared for so that they can grow up to be the best they can be. And again, no one has a monopoly of good ideas for caring for and teaching our children. That is why we need to stay in touch, to work collaboratively, to keep exploring the possibilities in a fast-changing world. And in that process we must always keep children in our midst as active partners in the efforts to make the most of traditional as well as "new" media. Whether indulging in the simple but immense and lasting pleasure of children's books, keeping the omnipresent radio as part of the ambient sounds, surfing through the ever-widening sphere of television and its cousins, the video or cable, or dragging and clicking away in CD-ROM worlds and in cyberspace, we must never lose sight of the fact that only partnerships that actively involve children will ultimately work in their best interests.

In the past five years, there have been landmark international gatherings like the First and Second World Summits on Television for Children in 1995 and in 1998, the Asian and the African Regional Summits in between, that enabled us to engage in dialogue with colleagues as well as political leaders from different countries. The wealth of knowledge, experiences and media products was sometimes reassuring, sometimes cause for new concerns or reviving old ones. The chance to ask ourselves questions, raise issues that challenge us and that should continue to be worked out was always a value-added in these gatherings. In some cases we reaffirmed a shared vision for children in relation to their interaction with media. But each time, we always had to face the challenge of returning to our own spaces for action so that we could translate that shared vision for our children into a media environment that in the real sense of the word values children and their childhood.

And in that process, children must assume a central, active role as our partners – on and off-camera, behind the scenes, from planning to developing a product to using it and getting feedback from children as intelligent and creative users of media. Hopefully, their participation in media and the virtual worlds that it recreates will be a dress rehearsal for their more active participation in the real world.

Note

1. The Children's Television Charter is an outcome of the First World Summit on Television and Children held in Melbourne, Australia, in 1995 – see the section "International and Regional Declarations and Resolutions on Children and Media" in this book.

The Convention Goes Live

UNICEF's International Children's Day of Broadcasting and Voices of Youth

Francis Mead

A camera sweeps a polluted lake in Thailand, taking in the dead fish and discarded rubbish. An interviewer presses the President of Uruguay: "Mr President, who punishes you when you make mistakes or are wrong?" A TV host in Namibia throws a question on drug abuse to a live audience in South Africa.

Nothing unheard of in any of this, of course, but what is more unusual is that the camera crew, the interviewer, the host and the panel are all children. Every year, on the second Sunday in December, children all over the world sit down in front of microphones, set up cameras, design studio sets and report the latest news live on the airwaves. Together they create the largest broadcast media campaign for children in the world – UNICEF's International Children's Day of Broadcasting (ICDB). The ICDB is also backed by the International Council of the National Academy of Television Arts and Sciences.

Speaking at the 1998 World Summit on Television for Children in London, Executive Director Carol Bellamy laid down UNICEF's continuing challenge to broadcasters everywhere:

> What we at UNICEF want for the 21st century is a world where child rights are widely understood and acted upon. Your role in making children creative, empowered individuals, with a sense of belonging to their community and an understanding of their culture and others, is vital in helping achieve that goal.

Since it began in 1992, the ICDB has led broadcasters to develop new and innovative programming, fuelled by the imagination of young people themselves. At first children came in to TV and radio stations simply to tell their own stories. Now, increasingly, they are becoming broadcast producers, shaping their own pieces for sound and screen. Control of the airwaves has no longer been an entirely adult preserve. In Canada, a youthful production team builds a huge map of the world laid out on the studio floor, with Rwanda prominently displayed. Later, it becomes the cue for a live interview with a UNICEF worker in Rwanda itself. In Mongolia, a youth parliament debates new laws on child labour while being broadcast on radio and TV.

In the 1990's, the ICDB has become a conduit for children's ingenuity, their clear-eyed view of what is just and unjust and their sheer pleasure at being given the creative tools of broadcasting. The event is the audible and visible outcome of article 13 of the UN Convention on the Rights of the Child, which says:

> The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice.

Since they are often experienced consumers, children are well aware of the power of the mass media like television and radio. Suddenly, through the ICDB, thousands, if not millions of people are paying attention to what they say and do. They are no longer passive observers, but doers. For a moment, the child producers and reporters become the eyes and ears of adults and other children. A young presenter in Namibia put it this way: "We're the leaders of tomorrow so we should have many more days like this one, especially the discussions, so that we can express our views."

For many children the ICDB has meant more than a single day's involvement. Some broadcasters devote a whole week to the event. Sometimes, programmes produced by children have become permanent features of the broadcasting landscape. Even more significantly, the experience has the potential to project well beyond the TV or radio studio. Anne Marie Kane is a former Communication Manager for the ICDB:

> If children feel more empowered and confident – if self-expression is facilitated by adults and the state, this will build the desire in them for child protection, survival and development. Children will say 'I want'. The Convention on the Rights of the Child will become a self-fulfilling document, a societal process, not something that needs to be enforced.

In some countries the ICDB has even led to new legislation. In 1997 in the Philippines, President Fidel Ramos signed a new law designating the second Sunday of every December as the official National Children's Day of Broadcasting.

The world-wide impact of the ICDB

Since its beginnings, the growth and reach of the event has been extraordinary – from 50 broadcasters in 1992 to more than 2,000 broadcasters in over 170 countries by 1997. Throughout, the aim has been to give broadcasters complete freedom to celebrate the ICDB as they wish. UNICEF's role has been to supply information, advice and assistance, including taped dramas, documentaries, animations and spots on children's rights that can be used on the day itself.

The learning process has been two-way. Many of the broadcasters involved have come to new insights on their interaction with children. Rafael Corporan de Los Santos, of the Sabado Chiquito de Corporan TV programme in the Dominican Republic, described how a six-year-old girl interviewed the country's President: "It was a brilliant interview, and he answered questions only a child could ask. The day is a new avenue opened by UNICEF that allows children to say what kind of a world they want to live in." Duncan Mbazima, Director General of the Zambia National Broadcasting Corporation, remarked that "it was during the ICDB that I personally realized just how unfair we have been to children in not allowing them access to our terrain".

The advancement of children's rights has gone well beyond the empowerment of the child broadcasters themselves. In Poland in 1995, 9,000 children gathered in a Congressional Hall to discuss child abuse and, with the support of President Lech Walesa, national hotlines were set up to help abused children. In Guatemala, children's programming has now been permanently incorporated into its television and radio schedules. Finland's YLE TV chiefs have signed a declaration on children's television rights and Moscow's MIR TV and Radio has given more time to children's broadcasting.

To get a better picture of the ICDB in action and to look at another innovative UNICEF project to increase children's participation in the media – this time on the Internet – it is worth picking out some more detailed examples.

Namibia's prize

A piano thumps out a familiar tune. Twisting and turning in choreographed harmony, schoolchildren in bowler hats and glittering silver costumes perform a song from the musical *A Chorus Line*. This is the ICDB Namibia-style. No less than 250 children are somehow crammed into the TV studios of the Namibia Broadcasting Corporation. As well as becoming the production staff, children form an enthusiastic live audience for the day. In fact, the children are so curious that more of them end up watching the broadcast from behind the cameras than in front. Meanwhile child reporters speak urgently into microphones and an interview with the President of Namibia, Doctor Sam Nujoma, comes up on the screen. He tells his two young interviewers that "youth must unite to work for the common good of youth all over the world in order to ensure there is peace and stability".

In the weeks and months leading up to the day, Virginia Witts, NBC's Senior Producer for Education, has been training scores of children in the basic television skills – studio décor, camera operation, sound recording, stage management and interviewing. Two documentaries entirely made by children are pre-recorded. One looks at discipline and why it is important, the second reports on the workings of a major school in the area. Messages have been recorded with children round the country. During the day the messages are broadcast in batches of three and are addressed to the leaders of the country and other children round the world.

The children are on the air for a total of nine hours. The television production teams are aged between 8 and 12. In one part of the TV station, rapid rehearsals for the "play in a day" are taking place, with performers being put through their moves and steps. In another area, older children aged 13 to 16 manage a special Internet site set up for the event. The theme of the web site is "peace". Later, a teenage girl reads out an e-mailed poem for the cameras: "Peace is a wonderful thing and it makes people want to sing. They like to share and care all day and have no worries in any way. So all join hands together, please, to give us everlasting peace."

A song and drama about water conservation, recorded at a remote location, is broadcast. The team prepares for the live satellite link-up. One of the children in the audience remarks: "Why can't we have more days like this one?" Another says afterwards: "It was a really great opportunity and experience. In fact it was the best of my life!"

The panel at NBC links to the studios of the South African Broadcasting Corporation. HIV/AIDS, sexual violence and drug abuse are all discussed. A young Namibian boy says: "I think it's very bad because some children don't even know that drugs are bad for them. The drug dealers lie to them that it's good for them and they'll live a longer life."

Afterwards a relieved panellist remarks: "It was really exciting to be first. To do something that Namibia has never done before. Nerve-racking too, though!"

A song about AIDS is performed by young schoolchildren for their peers. The nine hours are finally over. A last question comes from a young camera-operator: "It was great learning how to use a television camera, but now I know, when will I ever get another chance?"

For its efforts in 1996, the Namibian Broadcasting Corporation was awarded a special International Emmy award, given to the TV broadcaster judged to have best captured the spirit of the ICDB.

The Ontario marathon

What's in a name? " 'U' is for UNICEF. 'N' is for name and nationality. 'I' is for information. 'C' is for children." Young children begin spelling out the letters to "UNICEF" in front of the cameras. So begins TVOntario's marathon twelve hours of broadcasting for the ICDB in Canada in 1997.

Names are the central theme of the day, tying in with UNICEF research which shows that a third of the world's children are born each year without a birth certificate or an officially registered name.

Jennifer Kennedy, a teacher at Ancaster School in one of Toronto's less affluent districts, has brought forty children to the studios. They are aged between 8 and 10. They have been practising a song, "Sound of Peace", which they will perform at the end of the day. Later, for a school project, they will research their own birth certificates and try to find out what their names mean.

TVOntario's normal audience for a Sunday in December jumps by 60 per cent. The child hosts have been preparing for twelve weeks. They have held brainstorming sessions and been coached by TVO's regular presenters. The new broadcasters have gathered in the production offices to discuss their strategy for the day. One says: "I've been hosting. They come and explain how they host. They explain the different techniques and what not to do, like not to look away from the camera and so on." Another has noticed that not everything has to be deadly serious: "The best thing is that it has really influenced me because the regular hosts… it's not really that they're working. They're also having fun while they're doing it. They have fun with the kids."

Interviewing a UNICEF worker in Rwanda, a host learns that since 1996, 25,000 children have been reunited with their families following the war. She hears that often the children do not know their own names, especially if they were separated from their parents as babies. A shot of the "map room" comes up on screen – a map of the world is displayed on the studio floor. Rwanda is depicted with large letters. Other countries are marked out. A member of the production team explains: "We're doing the set for the show and we have to come up with the map room and everything. It's the world and the country, Argentina, where I come from."

One of the hosts imagines what it would be like not to have a name. The "host formerly known as Joe" discovers he can't go to school without a birth certificate; he can't go to the doctor; a policeman won't help him when he's lost. He can't even have a birthday party.

A children's steel band plays music from Trinidad and Tobago. A regular TVOntario presenter says: "The talent of the hosts is so phenomenal that we're going to end up having so much talent we won't know what to do with all of it." Two of the younger children are filmed in the costume department: "We're going to play dress up. We're going to dress up to play important people."

Jennifer Kennedy believes the experience has opened the eyes of the children to what is going on in the rest of the world.

Meanwhile Toronto's Youth TV is staging its own special events. Five children present thirteen *Kid Power Reports* during the day. One of the reports features "Nutritious Nibblers", a project started by high school children in the Toronto area. They have discovered that disadvantaged kids from a local elementary school are not getting enough good food during the day. To remedy this, they arrive at the school at 7 in the morning, buy and prepare food and then distribute the "nibblers" at lunchtime.

Another Youth TV report focuses on the "Red Dot Club". A young Indian girl passes out little red dots to other children. She aims to increase understanding of her ethnic background and culture.

Back at TVOntario, the children gather to sing "Sound of Peace" as a finale to the day. The song remains a favourite at Ancaster School for a long time afterwards.

UNICEF's Director of Communications in Canada, Barbara Strang, has watched the day's events unfold. She says the children were at first a little awestruck at being in TVO's studios, but that soon changed. For her, Toronto's broadcasters have gone the extra mile to put children's concerns at centre stage.

TV Ontario has been another winner of the International Emmy.

The "Future Clubs" of Liberia

A two-hour interview is under way with the President of Liberia, Charles Taylor. Dozens of child interviewers, with "Tune into Kids" emblazoned across their white T-shirts, have assembled at the Executive Mansion in the Liberian capital Monrovia. During the interview the President declares the month of December each year as the Month of Children. He launches a nation-wide vaccination campaign and selects seven child broadcasters to come with him and report on the Summit in Lome, Togo, held by ECOWAS (the Economic Community of West African States).

The ICDB broadcasters have been in training at seven independent radio stations and two television stations. They have concentrated on their interviewing technique – maintaining eye-contact, listening, reporting the five W's (Who, What, Where, Why, When) and how to make the best use of field visits. They have been out and about, acting as roving, investigating reporters.

The radio stations are struggling to deal with the sheer number of would-be broadcasters. One station manager remarks: "I wish we had the capacity to respond to the many requests from children wanting to take part." In the end, 105 schoolchildren are recruited as broadcasters for the day.

They interview students and instructors at a reintegration project for war-affected children. With their recorders, cassettes and notepads, they question the Minister of Education on what the Government is doing to restore the country's schools, damaged during the civil war. They go to the national AIDS programme of Liberia and ask how children are being educated to protect themselves. They talk to street children, taxi-drivers, market women, money exchangers and religious leaders.

For six weeks a co-ordinating committee has been hard at work. 50 schools around the country are linked to the committee through the "Voice of the Future" advocacy group. The organisation has been set up by children themselves with each school having its own "Future Club".

The day's broadcasts concentrate on the country's efforts to restore peace and normality after seven years of civil war. For some of the children, the ICDB turns into a long-term involvement in broadcasting. Since the 1997 event, Liberia's Radio Veritas has run a 30 minute weekly show, *Children's Corner*, produced and presented by children themselves.

Thailand's little broadcasters

> *I got many new friends, worked in a team, expressed my thoughts, learnt that before going out to film the production we must think and plan what to do.*
>
> The first time I held a video camera I was very excited because I had never touched it before, but after using it for a while I got used to it.

Car exhaust fumes spew into the air. A traffic cop is interviewed sitting on his motorbike. Commuters in Bangkok are asked for suggestions on how to reduce pollution. Out in the country, a camera zooms in on felled trees. In the distance a digger clears an area of forest amid clouds of dust. Garbage floats in a lake.

Broadcasting on three television networks, ITV, UTV and Channel 9, Thailand's young journalists are making pollution one of the main themes of the ICDB. ITV's newscast, presented by and for children, also carries an item on city street sweepers. Meanwhile, Channel 9's *Youth News Programme* interviews recovering drug addicts and their counsellors. They travel the streets of Bangkok, talking to market vendors, people on buses, shopkeepers. They create, develop and edit all the stories.

Orn-anong Reanpuad is one of the new reporters: "We learnt about techniques of using video cameras and to think about the content. We also learnt about the work process, before getting each story, how difficult it is and before saying something one should think first."

Broadcasters in Thailand have begun moving from "media for children" to "media by children" in a big way. Child-produced programmes are becoming a regular part of the schedules, but some of the most important developments have happened before the ICDB itself.

In a deliberate effort to spread the net beyond the more affluent children from the main cities, 39 kids from disadvantaged backgrounds have been selected to take part in a special UNICEF-sponsored workshop. A major focus of the week-long session is child rights. After a video on child labour is shown, one child says employers "are very greedy and they abuse the children for their own gains". When asked what they would do in a similar situation, a child says "commit suicide", another says "burn the factory". The discussion turns to home and family and a girl starts to cry. She has had to leave her mother and father and come to Bangkok to attend school.

Later, the children are asked to devise their own mini-plays to illustrate an important children's right. The plays are video-taped and shown to the group – among the dramatised themes are the right to education, the right to rest and leisure, and the right to protection from child labour abuse.

With some of the children as young as 6, learning to handle the technical side of broadcasting is often turned into a game. Name tags are designed so that children can begin to see pictures within a frame that can be enlarged or reduced. One by one they are asked to press and hold the record button on a camera for 10 seconds and observe the results on tape.

BEST COPY AVAILABLE

Eventually, five groups go out on a "One Bus Route" activity. The idea is to take their cameras onto a bus and film anything or anyone that captures their interest. One group ends up at a book store, another at the bus depot, talking to drivers and conductors. The next day the groups go news reporting. One team find themselves filming a political protest march. Officials at Bangkok International Airport almost stop another group from filming – it is only after the children make extremely sad faces that the authorities soften and allow them to go ahead.

The children go on to produce videos on homeless children, child abuse, people living in slum areas and the environment. None of them have had any prior experience in broadcasting. At the end of it all, one of the new child broadcasters, Surat Kongsabsophon, comments: "Having been in this workshop makes me realise the importance of programme presentation and learning how to produce television programmes. This inspires me to study communications and pursue a journalism career in the future."

Children on the Web: UNICEF's *Voices of Youth*

> Some child work is done under brightly shining sun or heavy rain. Later the working children fall sick because they are too young to resist. They go grazing cattle, cultivating in the shamba for the whole day without food. People do not pay them according to the work but to age and it is unfair. Child labour has made the poor to be more poor and the rich to be more rich.

The statement echoes the little broadcasters from Thailand, but although this voice cannot be heard on radio or seen on television, it has the potential to go all round the world. The voice is that of 14-year-old Renalda Malasi from Kenya and it comes through the Internet. The words can be found at UNICEF's *Voices of Youth* web site.

Find your way to http://www.unicef.org/voy and you will come to a brightly coloured page, where the faces of children peer out at you. Click again on "The Meeting Place" and there you can read the thoughts of young people on everything from "Children and Work" through to "Children's Rights", "Children and War" and the "Girl Child". You will also be one of the quarter of a million visitors to the site each month.

Here teenagers can compare their lives, often across the divides of culture and geography. Sometimes powerful feelings are shared. Witness this exchange between a 15-year-old from Ireland and a 13-year-old from Bulgaria who replies to her:

> I guess I live a normal teenage girl's life. I've suffered through a divorce, *bad* break up, eating disorder and all the rest of the … most of us have been through. But I have never given up – and never will.

> My name is Andriana and I think that you're more than right. My parents are often fighting. I got bad break up too and I don't have friends 'cause I'm newcomer. I still manage to be happy.

Anne Sheeran, Coordinator of the web site, says: "With Voices, UNICEF immediately gets beyond the easy answers about what kids in other countries eat and how they dress. This is a site with substance that encourages active involvement."

Although use of the Internet is still dominated by the industrialised countries – Europe and North America account for over 80 per cent of participation – the *Voices of Youth* site commonly has a much higher than average involvement from the developing world. For example, the "Children and Work" discussion attracts almost 40 per cent of its contributors from Africa, Asia and Latin America. For Anne Sheeran the launching of *Voices of Youth* in 1995 meant that UNICEF could provide young people with another, very effective means of communicating with each other: "The Internet takes us global, reaching an amazing number of people in developing as well as industrialised countries."

Sometimes children without access to computers can have their messages put on the site – for example, young people in Syria have sent messages by fax to the Voices team who typed them into the computer.

Voices of Youth bucks the trend again when it comes to female participation. On the Internet in general around two-thirds of usage is male, but some of the discussion pages attract high numbers of female contributors – not just the "Girl Child" area, but pages like "Children and Work" have more females than males sending in their comments.

The power of the Internet lies in its ability to transcend vast physical distances in a few moments. It is also a space that grants children the freedom to speak their mind. For these 12- and 13-year-old teenagers, the "Girl Child" discussion makes it possible to start a dialogue with anyone linked to the Net around the planet:

> Why aren't men sharing the responsibilities more evenly? Like everyone knowing how to do a little of everything. Then people would see that women and men are really equal. Sure men might be physically stronger, but I don't see how that makes them better, smarter or more worthy of health care.
>
> Girls aren't any less important than boys. We're just as smart and just as talented. I think that girls shouldn't be thought of as fragile. We won't break.

The message and the medium

Whether it is on the Net or on the more traditional media like radio and television, UNICEF's aim has always been to help children find a voice. The belief is that the capacity to express your own desires, concerns and opinions is a fundamental requirement for a full and fulfilling life. It is crucial, therefore, that children are given every opportunity to use their own voices and have others listen to them.

In the 1990's, *Voices of Youth* and the International Children's Day of Broadcasting have both striven to give children the chance to speak out. The results can be seen and heard throughout the world.

Children's Participation in Brazilian Television

Beth Carmona

When did children's participation in television programmes in Brazil begin – programmes in which an intelligent and substantial content was evident, or programmes that dealt with young people from a careful and coherent point of view? Upon close examination, it can be seen that this began in the 1970's when Children's Television Workshop (CTW) started its work of acquiring the rights of adaptation and screening of the series *Sesame Street* in Latin America. This adaptation was developed by TV Cultura – the educational channel of São Paulo, belonging to Padre Anchieta Foundation – in co-production with Globo Network, nowadays one of the most powerful communication complexes in the whole South-American continent.

Brazilian children, however, were always seen as consumers by television and, this being the case, programmes produced for child viewers were invariably more concerned with commercial interests than with social or educational aspects. Animated cartoons and serials coming principally from the USA dominated and still dominate our TV screens. There was always some kind of local introduction with presenters or clowns, frequently surrounded by children, announcing the attractions in a child-like manner, and thus creating a false sense of proximity to the viewers. Whether on the stage or in the studio, the children were always basically used as a form of supporting cast and as a decorative part of the scenery. Singing, dancing, clapping in an excessively happy, light-hearted but unreal atmosphere is a recipe which appeared from the outset and which continues to be seen. It seems to me, that this is a Latin American model, which can be seen on TV screens in Costa Rica, the Dominican Republic, Argentina, Venezuela, Mexico and in as many other countries as have imported from Brazil the profit-making Xuxa formula,[1] which was developed in the 1980's and part of the 1990's. A variety of children's activities like races, quizzes, puzzles and rather foolish games were inserted between the screening of imported animated cartoons. A certain dose of eroticism was added to the programmes as mini-skirted hostesses, showing off shapely legs, began attracting the attention of the media in an exaggerated and distorted manner. Nowadays, the predominating factor is merchandising – be it for the sale of yoghurt, chocolate, sandals or socks.

However, if on the one hand powerful – and commercial television drew lots of viewers through this kind of appeal – the more conscientious and educational experiences were also successful, and *Sesame Street* is not a unique example in Brazil.

TV Cultura – children privileged by a programming philosophy. A personal account

Putting into practice the concepts of public television in Brazil is a very recent phenomenon. From the outset, the government opted for the path of the private sector with regard to communication companies, but this included the presence of the state, which simply implanted an extremely non-uniform system for radio and television in the different states of the federation. Frequently, suffering from political interference of a questionable nature, the educational channels still encounter survival difficulties and the situation has been aggravated by a burgeoning number of rival companies and a large number of channels, resulting in a proliferation of available programmes – this coupled with the economic restrictions of recent years.

Consequently, only one channel, whether educational or private, could audaciously continue – even in the 1980's – to heavily invest in a children's segment with social, cultural and educational objectives. This was TV Cultura, which in the late 1980's introduced a modern concept of public television, seeking not only governmental financing but, in addition, partnership with the private sector through a system of sponsorship. It was through reflecting on the importance of television in the life of 159 million Brazilians, the number of hours spent in front of a TV screen, the educational dearth of the population, and the power of penetration of the media, that TV Cultura – over the past ten years – made a strategic choice: a programming philosophy geared to the challenges of the young.

Today, more than 85 percent of Brazilian homes possess at least one TV set, and it is estimated that in every one of these households there are approximately two children. More than 32 percent of the population is within the age range 0 to 14 years. In Brazil, TV Cultura has shown its capacity to attract a large proportion of these children, offering quality programmes for both children and adolescents – programmes that are obtaining high levels of the audience, a fact which was quickly recognised by commercial television.

Because of the choice made, we can state that the programming went hand in hand with principles of citizenship, and during its thirty-year history, the TV Cultura channel was never as close to the public as when it made that decisive and strategic choice. It was when thinking of maturing individuals – children and adolescents whose characters were being formed – and when thinking about the influence of TV in the education of this specific generation, that the channel obtained its great appeal and approval within the community. Good programmes for children and about children became fundamental and this was always seen as obligatory, even in the journalistic department of the channel.

The traditions of and lessons learned through CTW left TV Cultura with a vocation for young people. Dedicated to the pursuit of this calling during this period, we tirelessly sought to produce programmes of quality for our youth: a combination of our own productions together with a careful selection of programmes acquired from many parts of the world.

The combination of actions which permeated the programmes during the specific period of 1989-1995, placed TV Cultura in an enviable position in terms of audience ratings, obtaining as many as twelve points at prime time, and even reaching the poorer classes of society – a situation still evident at the beginning of 1997.

These facts were so decisive that the commercial channels began their movement towards young people's programmes, as they had never previously imagined that children's programmes could attract so many viewers at times in such great demand. In addition, these channels began concerning themselves a little more with the quality of the programmes they offered.

Programming and participation

Real child participation in television takes place when we seek quality in our productions. Programmes that harmonise creativity, education and entertainment, and respect the intelligence of the children, are challenging and consequently pleasing. Such participation is possible to the extent to which the creators and producers succeed in entering the children's universe, contributing to a growth of learning and a stimulation of curiosity.

The experience of TV Cultura showed how important the creation of authentic stories and characters is, creations which easily embody traits of the local culture. The series of programmes under the title *Rá-Tim-Bum* was an important factor in the successful history of the channel. In a joint venture between public television and the organisation for the Social Services of the Industries, in an all-out production effort with a large team of professionals, two series were targeted to a pre-school audience: *Rá-Tim-Bum* and *Castelo Rá-Tim-Bum*. During the interval of production of these series, other programmes were created, such as *Mundo da Lua* and *X-Tudo*, targeted at children between 7 and 12 years of age, and another successful co-production with the young people series *Confissões de Adolescente*, from which the episode *O Primeiro Beijo* (The First Kiss) was awarded the Prix Jeunesse in 1996.

Summarising, it was a combination of good programmes produced by TV Cultura and others from Germany, England, the USA and Australia, screened at strategic times, which gave the viewers a real talking point. In other words, programmes which tackled the anxieties of their world. Serials, wildlife documentaries, elementary science programmes and animated cartoons from Canada, Eastern Europe and other corners of the world. Quantity, Quality and Variety. Quick flashes especially created to suit our orientation taught children good habits and good manners, such as washing hands before and after meals, taking showers, brushing teeth, helping parents, reading stories and getting ready for bed. By broadcasting almost six consecutive hours of child-adolescent programmes, we were able to reach all age groups, from pre-schoolers to young teens. We sensed, too, that we reached the parents of those children, parents who felt confidence in the channel and consequently learned more about children's education and culture through journalistic material or specially selected documentaries. Within the journalist teams, questions about how to focus children involved facts of real life – juvenile delinquency, adolescent pregnancy, drugs at school, youth gang violence...

However, it was through the International Children's Day of Broadcasting – an initiative suggested by UNICEF to radio and television companies throughout the world – that we at TV Cultura managed to put into practice children's participation in the media in a broader sense, during the three years I was responsible for programming on this Day. The suggested proposal was to create an enormous world-wide network and dedicate some hours of programming to the children's cause on a specific day in December. We adopted this proposal literally, and dedicated more than thirteen viewing hours to dealing with themes concerning young people. The producers took great care with their presentations, raising points for discussion and participation by the youngsters. Documentaries from different parts of the world revealed how children live in other social and cultural realities. Our sports production team prepared some marvellous activities on the use of sports in the treatment of handicapped children. There were music programmes in which Brazilian children's songs were resurrected. And the journalism department, within the series *I Was Never a Child*, presented reports on child labour, the sexual exploitation of children, and malnutrition in Brazil. We also had documentaries on the theme of television and the family. In the 1997 edition, we held a debate in which children from different social classes interviewed the Minister of Education. As a result of our productions for this International Day, we were, in 1995 and 1996, nominated by Emmy International and placed within the three best from a contingent of more than two thousand participating TV stations. And in 1997, we received the Emmy International award.

Without doubt, I was involved in a both remarkable and indelible experience. But most important is that there now exists a *Rá-Tim-Bum* generation that is orientated by the concepts introduced by TV Cultura.

Note

1. The most successful hostess of children's programmes in Brazil, Xuxa Meneghel or merely Xuxa, created a format in TV that was spread all over Latin America. Originally she was a beautiful, blonde model and TV star, dancing, singing and playing with children on the stage. During the programmes, she used to broadcast some commercial cartoons but mainly merchandised different consumer products, such as toys, clothes, yoghurt, candies, music and cosmetics. The Xuxa Show was imitated by other stations, using charming blonde girls, trying to copy Xuxa. They have been on air during the last ten years. We can see Xuxa as a commercial phenomenon of this time.

These Are Our Stories

The Teen Video Story Adventure

Connie John

- In a tribal village, high in the Philippine mountains, a teen-age girl reconstructs the story of a rape and murder which occurred several years previously in her village.
- In Poznañ, a Polish teen, living in a group home away from the problems of alcoholism in her family, writes and shoots a hilarious Dracula story.
- A child street vendor from Lima, Peru, uses his friends as cast and crew to describe the attraction of joining the Piranhas, an urban gang that dominates street life there.
- In Canada's far North, an Inuit boy documents his seal hunt, brandishing a gun and enjoying the bloody, raw meat from his catch.
- In Mozambique, a retired boy-soldier recounts his experience and shares his ambition earning a living by break-dancing like Michael Jackson.

These are some of the 45 three-minute video stories which were made by adolescents in five different countries in 1994-95. *Teen Video Stories*, spearheaded by the International Centre of Films for Children and Young People (CIFEJ), Canada, and producer Ole Gjerstad, was structured to give kids at risk a voice. It was also hoped that these stories would be broadcast to the general public, adding to the resonance of these voices. While *Teen Video Stories* achieved its first goal, generating original, dynamic and authentic stories, its very originality seems to have precluded a wide televised distribution. This is the story of the project.

Outset

The Canadian government was anxious to put teeth into its signature of the UN Convention on the Rights of the Child, and so awarded grants to projects in which children would be the prime players. CIFEJ's proposal was thus funded, allowing for five different workshops in as many different countries.

Structure

Word went out through the news bulletin *CIFEJ info* and names were gathered, both of groups working with children at risk, and of video-makers who had experience working with adolescents. One of the conditions of selection for the groups was that each had the infrastructure to care for the children during and after the project, and could negotiate television exposure in its country for the resultant videos.

Crucial to the success of the project was CIFEJ's conviction that the person who ran the workshop from a creative point of view should not be from the host country. Adolescents too often get put down or are misunderstood by the adults around them. So, in the end, a guy from Chicago in the USA went to Poland, a German went to Peru, a Brazilian headed up things in Mozambique, and a woman from Calgary in Canada went up north to the Inuit and down south to the Philippines.

There was also a selection process for the kids. Although all were teenagers in difficult economic, social and family situations, they themselves were chosen for their resilience and ability to work with others. They were survivors rather than victims of their situations.

Technically, each workshop had three Hi-8 Sony cameras, a lighting kit, a desktop editor, spare microphones and the attendant cables, cases and bulbs. This equipment was left in situ after the workshop for continued use by the teens.

Process

In each workshop, the nine teens worked full-time for four weeks. They moved through a series of exercises, taking possession of the cameras and experimenting. The adult facilitators gave support and suggestions, but refused a didactic method. They did, however, send faxes back to CIFEJ in Montreal with news, questions, requests and stories. These faxes were fascinating to read!

Perhaps a sign of our times, most of the teens wanted to make a rock video, and this turned into an interesting prep exercise. By the time they were ready to tell their own stories, however, authenticity overcame the pop influences.

In several of the groups, the children were only marginally literate, but the less facility they had with formal learning, the more quickly they took to the freedom of expression that the cameras allowed them. Needless to say, elders and teachers at many of the work sites were leery about this freedom; there were pressures on the kids to deal with folklore, to tell "good" stories. But because the facilitator was not indigenous, the children were freed up from these pressures. The results are eloquent.

The teens had to present a proper storyboard before shooting their final video. Tape was not plentiful, and nothing could be wasted. The Polaroid camera proved invaluable in helping those who could not write to build the storyboard. They then went out in groups of threes (director, cameraman, lighting, etc.) to shoot their stories. Others took acting parts. Together with the facilitator, they followed through to an edit. It is to the great credit of the facilitators that they made suggestions to the kids about ways in which their stories might be more efficiently edited, but allowed the teens to override them in the final cut. In looking at the final results, it's clear that these stories are from the kids and not from the adults close to the process.

Lessons learned

As always, CIFEJ learned as much as the kids in the Teen Video Workshops. Below are some of the lessons learned.

- First, all the nay-sayers who warned us that the kids wouldn't stick to the project were proven wrong. In every single case, not only did the kids work full-time, but many worked overtime, devoting themselves completely to the project.
- Illiteracy was no sort of barrier for success. In fact, quite the opposite was true. Schooled children – from Poland and the Philippines – sat and wanted to be "taught" how to use the camera. In one instance, there was a stand-off of several days before the children accepted that they would have to pick up a camera, go outside and discover for themselves just what it could do. This approach added immeasurably to both the kids' commitment to the project, and to the sense of ownership in the final product.
- Although the first reflex was to mimic rock videos, the final videos ranged across all genres, from animation to comedy, documentary and even investigative journalism. None of the kids told the pitiful sort of story which adults tell about these children when television crews go "remote to Mozambique". Kids' lives are simply kids' lives, and they tell their stories with great appeal, concern and humour.
- The project also made these young people media literate. The participants reported that they would never be able to watch visual images with the naivety of their pre-*Teen Video Stories* days. A critical attitude was born, stemming from knowledge of the process.
- After the experience, school teachers, parents and child-workers reported on the new self-confidence, the curiosity and the initiative shown by these young people who had, formerly, often been timid and withdrawn. The

positive psychological impact on the young people involved constituted proof of the need for the rights, guaranteed in the UN Convention, to be respected by all those who chance to work with young people and media.

By-products

The teens' videos were vetted, and the fourteen judged the most accessible were edited into a one-hour TV programme for Vision TV in Toronto. This station had committed some much needed completion funding to the project. Entitled *Big Shots*, it gives a faithful overview of the results of *Teen Video Stories*.

In addition, UNICEF asked CIFEJ to edit a 15-minute documentary about the project for broadcast during its International Children's Day of Broadcasting. The video, called *Secret Stories*, went on to win the UNESCO Prize at Prix Jeunesse International, first prize in a video competition held in Cologne, Germany, by the OCIC of Brussels, and first prize as the best children's programme in the Canada-wide Hot Docs competition.

Lastly, Pascal Boutroy, project manager of *Teen Video Stories*, prepared a guidebook to describe all aspects of the project. This guide, *Action*, contains all the exercises, budgets, lists and descriptions of each workshop in order that others might replicate this project. The two videos and the guide are all available through CIFEJ.

The larger public

In each country, a local broadcaster did show the videos made by the local kids. In some cases, there were panel discussions with the participants.

Most successful, in terms of telling their stories, were the Inuits from Canada. Thanks to the cable system which links the far-north communities, the teens were able to show their work and subsequent videos over and over to the great pleasure of all. It is important to say, here, that in the cases where elders were concerned about the children's participation in *Teen Video Stories* – and Arctic Canada was one of those cases – the resultant work was much lauded. Not only did the communities take pride in the work of their teens, but screening the videos helped bridge the gap between the teens and their elders.

Unfortunately, the response from other TV outlets was, if predictable, nevertheless disappointing. One European broadcaster was scandalized by the "amateur" quality of the camera work and insisted that his public could only accept professional work. Back in Canada, where the project originated, we were told the videos were the wrong length, that the schedule couldn't accommodate a single programme of this nature, that the public wouldn't be interested, etc. As the prizes piled up, the broadcast executives were increasingly uncomfortable but no less negative in their reception.

So this is the story of *Teen Video Stories*. There is no question that all of us who worked on the project will remember it as a watershed in our understanding of how young people can use media. For the participants, they will not soon forget the freedom in which they developed, shot and edited their own stories. How do we convince the world to respect the Convention on the Rights of the Child and find the time and money to promote this sort of activity? Only through the painstaking work of organizations like the Clearinghouse and CIFEJ.

Children and Television in China

Jia Peijun

TV has been widespread in China since 1978, with an increasing quantity of TV sets and TV stations. So far, the national statistic for TV possession is 23 sets per 100 families, and in big and middle-sized cities up to 96 sets. Some families having one TV set still want to buy another one or more. A survey on children and media, undertaken continuously from 1991 to 1997 by our authorised institutes, shows that in the 1990's different media began to enter ordinary Chinese families. All in all, children in China can now encounter twelve kinds of media. Of course, TV is the medium most frequently used. It recently reached 83.4 percent of the population. The survey also indicates that a Chinese child of school age watches television at home on an average of 35-50 minutes a day, and a pre-school child 103 minutes a day.

China has more than 200 million students in primary, junior and senior level schools. Every day, nearly all of them can watch children's TV at a fixed time. These programmes are quite different from those for adults, and are mainly produced by China Central TV station (CCTV) and the stations of 29 provinces and autonomous regions as well as several hundred cities. A few of them come from colleges and schools.

The Children and Youth Centre of CCTV has three departments: the Children's Department, the Youth Department and the Multipurpose Department. CCTV arranges 45 minutes for children daily on Channel 1. This time period, 18.00-18.45, is called *Large Windmill* and can be received by all cities and areas. Its format includes *Sun Kiddy* (for babies and pre-school children), *Large Windmill Theatre* (children's TV plays, short dramas, children's folk rhymes, etc.), *Young Journalists* (documentary programmes), *Local Plate of 'Large Windmill'* (programmes provided by the local stations), and so on. Since 1995, CCTV has transmitted its programmes by satellites and its number of channels has increased to eight, among which channel 7 broadcast four hours especially for children. On other channels, CCTV sets aside 45 minutes for a repeat of *Large Windmill* mentioned above, 90 minutes for *Cartoon Castle* and 80 minutes for children's films on the Movie Channel every day. Although CCTV has the ability to cover all of China and the child viewers are over 100 million a day, the children have little opportunity to participate in its programmes and activities.

Children's participation in local TV stations

There are several hundred local TV stations in China, something which makes them superior to CCTV in some respects. Thanks to Chinese television policy made by our government, local stations can broadcast programmes and films made by themselves or imported both from foreign countries and other domestic TV stations. Since the area they serve is smaller, they can directly approach the young audience and easily involve them in taking part in meaningful dialogues and activities. Thus, the children's awareness of issues of concern to them can be enhanced and the capacity to take action will be increased.

Qingdao TV Station has taken the first step. Early in 1990, the station organised a group of children who are fond of photography. We call them "Kacha Young Journalists". They take shots which children are interested in and concerned with in our city and suburbs, factories and villages, especially in their schools. Their pictures are often shown on the TV news of Qingdao TV Station and have had a particularly positive effect on social civilisation. In the winter of 1996, Qingdao TV Station and Qingdao Children's TV Development Council worked together to give Qingdao's children a chance for the 1996 International Children's Day of Broadcasting (ICDB). Boys and girls presided over the programme *Our Aspiration* in which they expressed to the audience their hopes for and opinions on children's rights and discussed issues that affect their future. They also had a face-to-face interview with Qingdao municipal leaders. In the last part, the hosts led us through the activities on the ICDB of 1996, first in our city, then in a mountain village. This programme had the honour of being nominated for the Emmy Award by UNICEF.

In 1999, the Qingdao TV station is planning not only to broadcast more programmes especially for local children, but also to try to let children produce some programmes by themselves – write, direct, play, shoot and cut, that is, be involved in the whole process of TV production. It is a new trial for the station and will surely be a success. It is reported that many other local stations are about to develop their work in this direction. Already in the past, some local stations founded different kinds of children's troops, which contain more than 10,000 children. They sing, dance or play music for TV programmes and TV plays after school.

Better children's programming

As TV now reaches the great majority of the Chinese population, our children in both cities and most of the rural areas can watch TV at home. How eagerly they want more and more quality children's programmes.

Since 1990, the attention of the government and society has aroused as regards the importance of children's programmes. But lack of funds and other social factors have become a series of obstacles in the development of children's programmes in our country. Many problems stand in need of immediate solutions: too little investment in children's TV production, lack of methods for enhancing the quality of children's programmes, and insufficient broadcasting time for children in the weekly schedule. Because our government and the departments concerned attach great importance to children and violence on the screen, we should first of all solve the problem – besides the problems listed above – that adults produce children's programmes with the consequence that the children only passively watch them sitting before the TV screens. Such programmes do not satisfy children. As a result, this causes a worrisome phenomenon, that is, children are forced to watch a lot of adult programmes, including "love" films and acrobatic fighting or gun-fighting TV series, which often contribute to intense and disruptive fears, and sometimes other unhealthy feelings and negative emotional responses, even criminal behaviour, in children.

Generally, the 1980's to 1990's was a period of faster development of children's TV in China. Chinese children have obviously gained by TV, especially in terms of knowing much more about the world. But the TV production still cannot meet the demands of more than 200 million students and a great many pre-school children. CCTV and several hundred local TV stations cannot ensure that children are well-served in this new multi-channel environment in terms of quantity, but in terms of range and quality of programmes made especially for them. We do not want to see our children in a situation where they have no alternative but to watch foreign animated films or programmes and films for adults. We will try our best to produce more healthy, interesting programmes which are full of knowledge. We know this cannot be realised in a simple way. We must exert ourselves to the utmost.

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The Austrian Children's Charter on Television

Ingrid Geretschlaeger

At the Second World Summit on Television for Children in London, March, 1998, the some 30 or so invited international child delegates wrote "The Children's Charter on Electronic Media",[1] expressing their opinion about children's television, and putting forward it to the adult participants. After having seen the charter, I distributed a German language version of it among teachers in Austria.

Some teachers liked the idea of working with this charter and took it as a starting point for a media education project. The Austrian children adopted the charter gladly and adapted it to their needs. In this brief report, I will refer to the two teachers (one of whom had no experience with media education, but was motivated by the demand of children's rights to give children a voice with regards to television) and their pupils (9-10 years of age) at a primary school in St. Pölten who documented their five week's work and presented parts of it in public.

The two teachers found it difficult to get the children to reflect upon their media consumption, to watch TV programmes critically, to analyse them and to describe what they would actually like to see, since they were not used talking about this. A second difficulty that they had to face was parents. Some of them were worried that too much of their family life would be brought into the school, and they were afraid of criticism. Others were extremely supportive and some were even very grateful that someone would tackle this matter.

During an event on children's television, organised by a media education working group, the Austrian children were able to present their charter and their explanations to the people responsible – to politicians and to the media.

This is what the children were concerned about most:

Topics of the Austrian Children's Television Charter

1. more appropriate times for children's programmes (actual scheduling is from 6 to 8 a.m., and from 12 to 2.30 p.m.)
2. reliable times for children's programmes (not to be cancelled because of sports reporting)
3. a special children's channel (children want to be able to watch their programmes whenever they have time to watch)
4. a daily news programme especially made for them (the one that had existed for many years was shifted around very often, thus losing viewers and therefore disappearing; this programme's replacement by a ten minute, weekly news and curiosity programme shows that children's need to be informed is not taken seriously)
5. true representation of what is going on in our world
6. child consultants in television
7. a language that is understandable for children
8. a TV-programme guide for children that enables them to make sensible and informed choices through sufficient information
9. no hidden advertising (since children, not winning the prizes offered, are eager to get the products from their parents, and this causes problems)
10. reduction of violence, especially in language and cartoons for younger children (as they might be inclined to imitate)
11. support for those children with hearing and seeing disabilities
12. appropriate language for all children (no discrimination of dialects, or of children with a mother tongue other than German, etc.)
13. explanation of difficult words
14. dealing with topics that are important for children (as for example: animals, environment, media, natural science, history, space travel, how to deal with conflicts, first aid, etc.)
15. hints for leisure time activities not just for Clubbers (membership in the national public broadcasting ORF's "Confetti Tivi Club" enables you to attend certain events that others can not)
16. reasonable and valuable coexistence between children and adults

By looking at these wishes, you can get an impression of what our children are lacking in their actual environment, once they start to think about it and get the chance to express it. Listening to their preferences was quite an experience for the kids themselves and for the teachers.

We as adults, parents, teachers, educators and producers should see these wishes as an opportunity to listen to children; then our job is to act as a lobby for children in an adult society. We have to ask if children are included enough in our decision making process. Children's towns, children's parliaments, children's channels are fine, but what our society needs is an understanding, valuable co-existence, in which every part of the society has it's place, share and interest in the other parts. We must not let the children, and those people with disabilities, get out of the sight of the dominant majority. When the commercial target group of 14- to 40-year-olds is the only group that counts and is supplied with media, we need to get involved in establishing better and more responsible frameworks for media production and distribution. In Austria, we have also begun to request a more precise definition of public service according to the European Union recommendations, in which children's programmes and quality productions are two very important criteria, and of course according to the UN Convention on the Rights of the Child, especially article 17 on the mass media.

Empowered children

For these pupils, the fruits of the media education project were made quite obvious. When the group took an outing to a biological farm, where broadcast and press journalists were also invited, the children insisted on being treated properly. They were critical of the selection process and arrangement of groups for photographs. They asked the journalists how they were going to use their pictures and interviews. They even asked for proofs themselves and got them. So the children were quite happy with the journalists and vice versa. The children had taken their stand and asked for a proper representation, since they were now sensitive towards media. And the journalists and photographers realised that children can have their say knowingly. At the end of the year, the Austrian Children's Television Charter was included in their school's newspaper, very prominently and attributed with their experiences. They all felt very strongly that it was their charter and the teachers promised to do their best to make it come true – if not immediately, at least in the long run. We are keeping this promise and just now other groups of children are working on the charter to give it a shape even more presentable and distributable. The children will get their forum on the International Children's Day of Broadcasting, supported by materials for teachers who would like to enforce children's rights.

Thus, the children's charter at the Second World Summit was very stimulating for us, and I can recommend that it be used in other countries, as a starting point for engagement in media education as well as to help children become aware of their rights and learn how to maintain them. This does not imply great knowledge on part of the teachers – just the readiness to deal with the media, to investigate and to give children the time and space to come forward with their needs and concerns. Media education aims at empowering children – so does the UN Convention on the Rights of the Child. We should bring them together to form a power pack that can strengthen children. Strong children may not be easy to deal with at first sight, but they are better equipped to face the future and that is what educators should be aiming at.

Some statements by children on what they felt was so special about this work, are the following:

> *Daniela:* I think that other children should get involved in such a project as well. I liked it very much, but it was too short.
>
> *Andi:* First I did not want to go to the presentation, but then I wanted to tell my opinion to the politicians. In the end, I thought time was too short and I wanted to say even more.
>
> *Petra:* I really feel that other children should deal with this topic. Time was short, but it was great to be able to address people in charge.
>
> *Thomas:* Now I dare to speak up and express my opinion. When children get the chance to do the same they should use it. Perhaps it does have a positive effect. My major demand was: Avoid violence.
>
> *Manuela:* Tell other people your opinion, then you have really got something to talk about with them. I warmly recommend this project!
>
> *Birgit:* It is important to think twice about what you hear.

Note

1. See *The Second World Summit on Television for Children 1998. Final report*, The Annenberg Public Policy Center of the University of Pennsylvania, pp. 111-112, or the Clearinghouse newsletter *News on Children and Violence on the Screen*, Vol. 2, No. 1 1998, p. 9.
   "The Children's Charter on Electronic Media", London, March 13, 1998 is also reproduced in Barrie McMahon's and Robyn Quin's article in this book.

Animation at School

A Model for Media Teaching at Comprehensive School Level

Erling Ericsson

A TV broadcast had put the cat among the pigeons in the debate on what the young should or should not see on television. *The Texas Chain Saw Massacre* had hit the population of Sweden in the early 80's. In a TV broadcast at peek viewing time we saw action, terror and clips from horror films which were accessible on videos. The aim of the broadcast was to describe what children actually watched – often without their parents' knowing. It upset many people, particularly parents and teachers, and the effect was devastating for those of us who work in educational television. Sets were thrown out of schools and pre-schools, and attitudes towards television were, in places, downright hostile.

I had just produced a series which had been transmitted, in which children made their own films, and I saw a means in that method – a means of communicating with teachers, parents and children, to get into school through the back door, as it were, and offer them a technique, working with films and television based on the children's own thoughts and ideas.

I am a graphic designer, animator and TV producer. Previous work had included my own productions, which were successful. But I was looking for something else: I wanted to work with film in a different context – with other people. I had also read pedagogics and was very interested in working with children.

Emil and *Jaws*

I was offered work at the Swedish Educational Broadcasting Company. My task was to produce programmes for pupils at comprehensive level. The intended audience was children from six upwards. I was quite simply forced to use visual means, and not be theoretical, and to adopt a reliable method.

Despite the comparatively hostile attitude towards television in society, I was able to approach schools with my idea: let children try making their own films. What are their thoughts, what have they seen and experienced? Were we merely to see copies of what the children had seen on TV?

The children astounded me with the consistency they showed in making their films. All their stories were based on the best of dramatic foundations – that of beginning with the well known fairy tale opening: "Once upon a time...". Each and every story began similarly and was similarly planned, yet was entirely the child's own as far as content goes. Let me quote six-year-old Emil's story:

> Once upon a time there were three policemen who went out walking. The first one got eaten up. Then the other ones jumped in to save him. Then the second one got eaten up. Then the third one swam back and fetched a boat. Next he fished the shark out of the water and out came the other policemen.

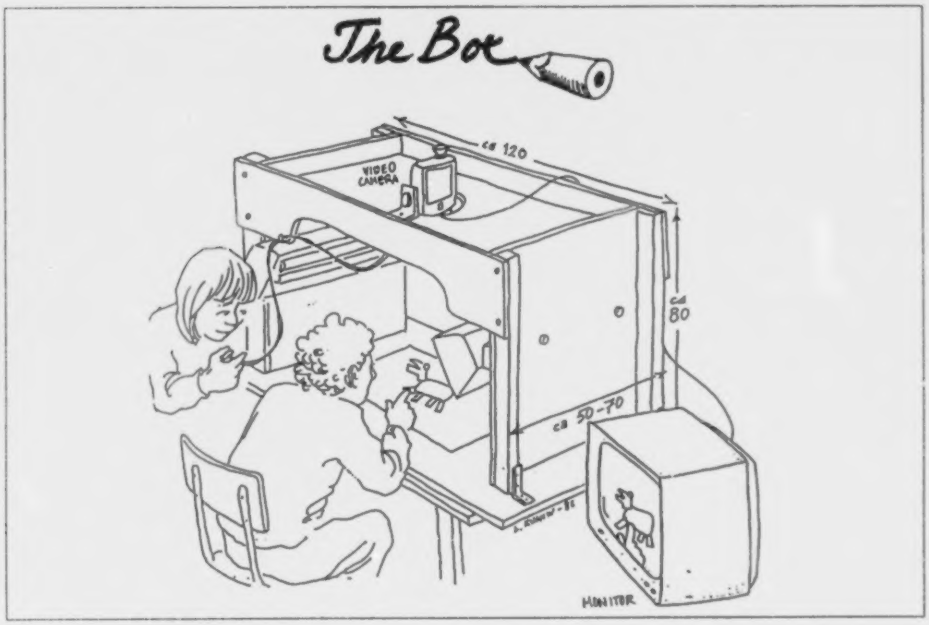
Emil had heard about the film *Jaws* from his elder brother. He and some of his fellow pupils had been on a study tour to the local police station. He retained specific memories of the policemen. Based on the reliable dramaturgy of the fairy tale, the story became Emil's own. The film was made using animated cutouts. Emil cut out a shark and the policemen, laid them on a background, and moved his figures a little at a time, while, between moves, exposing one frame with the press of a button. It was the first film made by a six-year-old that I had seen; it opened a new world to me.

Here was art unblemished. Fearless and uninhibited, the children told stories about all sorts of things, influenced by *Grimm's Fairy Tales* rather than by TV.

The language of film is a generous one, based on many ingredients – writing and the narration of words, use of sounds and music. Film offers several means of expressing oneself. I had to develop a method. It was not feasible for me to visit hundreds of schools, nor work in direct contact with all their pupils. I turned to the teachers; the aim was to find a film-making technique for use in schools, a technique which could be implemented by teachers without their having to acquire special knowledge. I was aided by an art teacher who had several years' experience of film-making with his pupils.

He had constructed a box, a container with lighting and a mount for a camera. The box enabled his pupils to work independently. A carpenter manufactured the boxes. "Single-frame" cameras suddenly became sought after; and, even though you could not instantly see what you had shot, the technique worked.

I trained teachers. On one-day courses we learnt to use the boxes: click, move, click, move... Many teachers began combining film-making at school with other subjects, like languages, art, history and geography. Everything was based on a technique which stemmed from the various components of filmmaking.



Words, picture, movement and sound

In order to enable a teacher to instruct pupils in working with film, I suggested a technique based on four stages – words, picture, movement and sound.

I designed a manuscript sheet, as stage number one. The sheet was standard A3 size, to facilitate copying; it contained fifteen frames with space below for text, i.e., a storyboard sheet. A storyboard rendering of the account or tale is a firm basis for the continued process. The teacher gets a good view of how the pupil has visualised his film.

Animation on film can be produced in various ways, but Emil's technique of cutting out and then moving his figures directly in shot became the most frequently adopted technique. Cutting out a picture is simpler for most children than drawing one. The visual material can easily be altered and adapted to the story, and the pupil already has her or his images in the mind, where they are probably already in motion as well.

When the visual ingredients have been prepared, you take them to the box, and bring them to life. Most pupils already understand how that is to be done – that long moves between exposures create a faster movement than small moves do, that small moves produce slow, slow movement. The film is animated from the first storyboard scene to the last one, i.e., the film is seldom cut – it is edited in the camera.

Sound is added to the film when the animation has been shot. It is usually recorded 'on the fly' – you watch the film as you produce your sounds.

Vasa, a ship of the line

The results of the children's work in film have been shown on Swedish television in a long line of broadcasts. Third parties have often participated – museums. At museums the pupils have gathered knowledge and material for their films, and the museums have screened the films and arranged exhibitions.

One of the best and most thoroughly carried out projects was done in co-operation with the Vasa Museum in Stockholm. The pupils visited the museum on several occasions at the beginning of the autumn term. The new museum, built round the ship, was an excellent basis for a film project. The pupils developed very interesting stories, most of them about people that had been on board the ship when it sank on its maiden voyage in 1632.

The resulting film was twenty minutes long; it has been shown on television several times. Moreover the project resulted in a book and an exhibition. The pupils did not only learn to make a film – there are few pupils who have learnt so much about Swedish history as these.

Another example of a film project, for which the pupils themselves have developed their scripts and produced their films, is *Nils Holgersson's Journey through Present Time*, based on Selma Lagerlöf's book. The pupils made films which described, in varying ways, their particular region of Sweden. Twenty-seven programmes emerged in all.

Co-operation with schools in other countries has also occurred. One of them was about emigration to the United States at the end of the nineteenth century. Pupils at Swedish schools made films on Swedish emigrants. The stories were based on letters and photographs. Pupils in the United States made films about how the new immigrants had fared there. One of the films, produced by pupils in Chicago, was titled *From Sweden to Eden*. The films have been shown on Swedish television.

The technique used in Sweden has proved successful even in other countries and cultures. The box, or 'container' if you will, is only the tool. The rest is supplied by the children.

Special financing in Stockholm as the Culture Capital of 1998 enabled us to go to every school in Stockholm and offer teachers and pupils the chance of making a film about their city. Now, after nearly a year of film-making activity in the schools, we can see that the project has acquired new dimensions. The work done with boxes has expanded to filming in the street. New ways of applying the technique have been developed.

Nearly five hours of animation have been produced by children and adolescents – films that are to be screened, not only on television, but at several venues in the city. Within the film-making operations a group of young 'tutors', knowledgeable on film, has emerged; they work as support staff, in the schools, with the teachers. Many of the tutors were themselves inspired as children by Emil's *Jaws* film, for example.

A dream comes true

Two things are important in operations like these. First, schools need film – not just as a means of communicating knowledge and information to pupils, but, more vital, since film is an excellent 'language' for a pupil to express her-/himself in. Film language is generous; it offers every pupil an opportunity of creating something, of communicating, by means of something which they have produced themselves. We now know that film language is very well suited to pupils with problems in reading and writing – pupils, who do not, as a matter of course, fit in at school, but whose talents often come to the fore when they are given the chance to work with film.

That, I believe, is important – that a school can offer its pupils various ways of doing themselves justice, of feeling they have achieved something.

Secondly, it is important to offer schools and pupils techniques and equipment to help integrate film-making in their curricula.

When I see a group of pupils working on their film – completely absorbed, light falling from the roof of the box where a small digital video camera, that miracle of an invention, is mounted – then I feel my dream has come true.

Summer Talks

Children and Producers Talk to Each Other

Olga Linné

The European Children's Television Centre (E.C.T.C.), based in Greece, is a non-profit making organisation under the authority of the Hellenic Ministry of Press. E.C.T.C. works for the development and exchange of ideas between media professionals and children and young people in Europe. Its main aims are the restructuring of children's television programming, the vocational training of media professionals, and the audio-visual education of youngsters.

A decade ago, Athina Rikakis, a Greek producer of children's programmes, realised that the growing communication technology and the increased commercialisation of children's television programmes had serious consequences for countries like Greece. Home production of quality children's programming diminished or became more Americanised, in some instances both. Children's television from the Mediterranean countries, the Balkans and the former Soviet Union countries were more and more squeezed. "How could children dream their own dreams, if they rarely encountered their own experience?", she said when I interviewed her in 1994.

This is not a new argument; rather it has been argued over some forty years by media researchers. What is astonishing is that Athina Rikakis put her ideas into practice. She started the enterprise E.C.T.C which would begin to move the commercial and public service networks towards each other, facilitate their "talking", so that in the end they would produce more varied and relevant programmes for children in their many different countries.

Some seven years after its introduction, the E.C.T.C. is now active in four main programmes:

- *AGORA*, an annual event organised in the Mediterranean, aiming at connecting all creative powers of audio-visual production and training for children's television.
- *Internet Services*, consisting of "Kid's TV Net" which is a tool for the distribution and advertising of children's audio-visual products; "Media Literacy Forum" which promotes the dialogue between educators and enhances the

exchanges of innovative programmes of audio-visual education; and "Audio-visual Forum for Youth" where youngsters from across Europe present their views on audio-visual products.

- *Collaboration Networks* which operate as communication and information points between small European countries. For the countries of the Mediterranean, the Balkans, Eastern and Central Europe, there are specific networks.
- The *Third World Summit on Media and Children* that will be hosted by E.C.T.C in Greece, in 2001.

Media literacy activities

E.C.T.C.'s media literacy activities for children and young people have not been traditional projects where children and a tutor analyse media content and criticise it. Neither have they focused on understanding the construction of media content through discussing the role of ratings, and the expansion, commercialisation and globalisation of television. These themes have been dealt with in seminars and lectures, but they have not been the main aim.

E.C.T.C. wanted children and young people not only to be receivers of images, but to have an input in creating them. Starting with small national projects where children used VHS cameras, E.C.T.C. has expanded the scope to include many European countries in various transnational projects. In 1997, E.C.T.C. invited media professionals working on projects of media literacy to Greece to form new synergies and collaborations. Young people already active within media workshops were also invited and created a new media literacy site on the Internet, the above-mentioned "Audio-visual Forum for Youth", where they can discuss, criticise and evaluate youth programmes. The youngsters selected youth and children's programmes from their own countries and published them on the Internet to enhance the communication of youngsters across Europe, as well as to develop their critical thoughts on issues related to the media. This project was supported by the Directorate General XXII of the European Commission, the "Youth for Europe Programme".

These and other media literacy activities have continued to take place within E.C.T.C., both in specially arranged conferences with young people and professional media workers, and above all during the yearly AGORA.

In 1998, the AGORA took place in Cyprus and was supported by the European Commission, D.G. X, the "Media II Programme". Among the participants were heads of children's television programming from more than 40 countries, as well as producers, distributors, researchers, academics, new media professionals – and groups of children and young people. Among other activities, acclaimed professionals from the children's media sector provided insight into the workings of the industry, current and future trends, new production methods and how to survive and preferably thrive on the global market. The AGORA also offered discussions and collaborations between media literacy professionals. Promoting innovative media education, it introduced professionals to the world of new technologies.

Summer Talks

"Summer Talks" took place before AGORA 1998. I was an observer, and I enjoyed the three days the experiment lasted. It was a highly unorthodox and therefore exciting experiment.

The children taking part in "Summer Talks" were not ordinary youngsters. They were young people who had participated in the E.C.T.C. project "Kids for Kids", where young people, aged 12-16, from around the world had been invited to send their 5-minute-long videos on the subject "My World". A number of these children were invited to evaluate and discuss their videos at the AGORA, and also to discuss children's programming in general with some of the most successful producers of children's programmes in the world.

This seems to be the dream of a truly direct, democratic society which had existed in ancient Greece. Of course we now know that the Greek society at the time only permitted men with property into the democratic process, not women, foreigners or children. The dream of a truly democratic society is, however, something Athina Rikakis has faith in, because she argues that children can articulate, criticise and produce programmes and therefore should be able to influence the general media output. I asked Athina Rikakis why successful producers should listen to inexperienced young people. Her answer was unexpected: "The producers may enjoy talking to the children. It is important that this event is not a school class and the producers shall not give a lesson. This is not traditional media literacy, this is talking to each other, enjoying and understanding each other."

This is the reason why we finally called the event "Summer Talks" and nothing more pedagogical or serious. The event should have no strings attached, no hidden agenda, but rather be a nice occasion where bright young people could discuss television programmes with professional producers. "What would be the aim?" I asked. "The aim is to talk", was the enigmatic answer from the Director of E.C.T.C.

There were fourteen professional producers and 25 young people involved in "Summer Talks". The producers came from Australia, Canada, France, FYROM (the former Macedonia Region of Yugoslavia), Greece, Italy, the Netherlands, Sweden, the UK and the USA. The children were from Austria, Cyprus, Denmark, France, Germany, Greece, Ireland, Israel, Italy, the Netherlands and Portugal. "Summer Talks" turned out to be truly original, because the children were so clear in their demands and the producers bemused, but interested.

The two groups agreed that it was important that the programmes shown during "Summer Talks" should be aimed at a specific age group. The producer from Spain, who won his acclaim through animated films for children aged three to four years, thus had little feedback from the invited sophisticated youngsters, although he, in the end, felt that he had benefited from listening to how younger siblings would have reacted.

The producer from France who made "documentary" programmes about teenagers travelling around the world, was asked how the youngsters in the programmes were selected. She admitted that her selection was as selective as the young people who attended "Summer Talks". She further learnt that this group of children was more interested in the communication and daily life of the children travelling around than in the exotic places themselves.

The Italian producer of advertising slots for children was met with hostile responses until she showed a video programme about how carefully messages were produced and researched. The young people were then fascinated by the messages and how they were developed.

The producer from FYROM protested against explicit sexual encounters (involving children) on the Internet and the young people immediately agreed on making an animated film, demonstrating how children could avoid watching these images. The video was shown for all delegates at the AGORA.

"Summer Talks" could be looked upon as a demonstration of how adult producers can manipulate children, or of how children who already are interested in producing, can learn the tools to become more successful. However, I doubt that this is the case after having spoken to the young people and the producers. It is not so that "Summer Talks" provides a formula for how to produce programmes for young people. It is something more deep-going.

Of course, many producers meet children from their own countries and discuss programmes. And "focus groups" are used as a research tool in most affluent countries. However, at the AGORA, the producers met young people from many different countries, who often reacted in contradictory ways, but who demonstrated the need for programmes dealing with their own reality and culture. This was what the producers found so fascinating.

Perhaps Patricia Edgar, Director of The Australian Children's Television Foundation, summarised the ethos of "Summer Talks", and indeed E.C.T.C., when she ended her speech at the AGORA 1998:

> I grew up in small town Australia in the 40's and 50's. I grew up without television and without hearing Australian popular culture. Even radio spoke with English voices. Our films at the Saturday afternoon matinees were predominantly American, our music was American and our language was British.
>
> My favourite fantasy as a little girl was to imagine I was Betty Grable. I had two sisters and we would go to bed in a long sleep-out on the side of the house. My sister Lesley was Deanna Durbin, my sister Joan was Carmen Miranda, and we would lie in the dark chatting in our movie stars roles. It's possible some of you don't know who those people are. Betty Grable was World War Two's most famous pin-up. Her legs were insured by Twentieth Century Fox for about $ 1 million – a lot of money in those days. As I grew older Jane Powell became my role model and Elizabeth Taylor. Later my love songs were sung by Nat King Cole and my record collection replaced my comics.

> I believed everything American was desirable and exciting and everything Australian was dull and dreary. As a nation we were embarrassed about being Australian. We planted English trees in our gardens, we despised our own landscape. We ate hot plum pudding at Christmas in temperature of 100 degrees. We were taught that our accent was ugly, wrong, uncouth. We were part of an emasculated generation.
>
> I grew up in a world where I never saw, nor could imagine, an Australian film. While we lived in Australia we were caught up in the American dream. Our heroes were American, they spoke with American accents, and we aspired to be like them. It wasn't just a cultural cringe, it was a cultural collapse.
>
> The denial of culture leads to a real assault upon your sense of self. Australia had no confidence about its own image, its own role in the world. We were colonised without a single shot being fired more willingly than most countries. What is happening in this region has parallels with the Australian experience.

Children need cultural plurality. This is what "Summer Talks" was about.

Children and Professionals

Creating Video Films Together

Jerzy Moszkowicz

In 1993, the National Centre of Art for Children and Young People in Poznań, Poland, initiated an organisation of annual educational programmes entitled "What a Movie!". The aim was to bring about the creative meeting of children and a film director in the context of joint work on a short étude of several minutes recorded on video. The series of ten meetings with a director covers the entire chain of activities connected with the production of a feature film, from the idea and film story right up to the editing of the filmed story. The films thus created are presented during the International Children's Film Festival "What a Movie!" and are extremely popular among a wide audience. Working with children on this project, I am strengthened in my conviction that gaining a practical grasp of the language of film and cinema will, in the future, help children to better understand and selectively participate in the audio-visual media.

Kids for Kids video festival

In 1998, the European Children's Television Centre (E.C.T.C.) in Athens, Greece, suggested that I draw up the project of a European video festival created by children and youth and called "Kids for Kids", on the basis of my own experience and that gathered by the Media Education Group which is active at the E.C.T.C. The project in question was to be a pilot, and its organisation was supposed to be connected with AGORA, the meeting of important professionals from various fields connected with audio-visual media for children, held in Cyprus in June 1998.

My work on the project was based on the following fundamental premises:

- the project should be based on a working meeting of young filmmakers
- the main objectives of the project were: the exchange of experience between participants, joint work, and generating the interest of professional television broadcasters in films created by children and youth

- film screenings should be accompanied by discussions with the participation of young artists and professionals
- project participants should take part in the joint production of a miniature film.

The "Kids for Kids" project was attended by a group of young participants aged 12 to 16 from Cyprus, Greece, Romania, Israel, Norway, and Yugoslavia. Film screenings and discussions were additionally attended by the approximately 20 participants of another children's meeting, "Summer Talks" at AGORA. Film classes and film production were piloted by the undersigned and Ms Mia Lindrup, a media pedagogue from the Norwegian Film Institute.

The miniature film

Of especial interest for myself, as well as for the young participants in the meeting, was the part devoted to the production of the miniature film. We started off with the screenplay. The kids agreed that they wanted to tell the adult participants of AGORA why they had travelled to Cyprus and what role the video film could play in their lives. They also agreed that the film was to be a comedy. The most interesting proposal for a screenplay was presented by a Norwegian boy. He soon turned out to be the natural leader of the group – he was predisposed to this role both by his rich imagination and considerable film experience. In the work with the film he assumed the position of director. The remaining functions – i.e., operator, other technical functions, and actors – were taken on by everyone interchangeably. Shooting, carried out over two days using an amateur digital camera, and simple editing, which took a couple of hours, proved to be an interesting experience. On the one hand, the participants introduced different values concordant with their multi-national origin, while, on the other hand, this variety did not at all constitute a barrier to communication, functioning rather as an encouragement to work. Neither did differences in age or sex exert a negative influence. The younger girl from Romania turned out to be very active. In turn, two girls from Norway and Israel had no problems with establishing friendly contact with the boys, who comprised the majority of the group.

The film that finally emerged was a pleasant parody portraying a group of youth gathered at audio-visual media workshops. The kids in the film are not keen to work despite the efforts of teachers – the villains. They prefer to go to the beach, where they play but also produce a film. I understood the message of the film to be an expression of a yearning for creative freedom, only slightly hampered by the pushiness of pedagogues. And that is how I understood my role – I only attempted to assist in work, discreetly suggest the best solutions, and help in overcoming barriers resulting from a lack of professional skills. The film made use of a very modern language (such was the young artists' intention) which had more in common with television than cinema. Some situations and takes were exceptionally beautiful and surprisingly mature.

Reasons for success

I think that the project was successful, chiefly because:

- the group of young artists could exchange various experiences both during the discussions which accompanied film screenings, and during joint work; I consider this combination to be exceptionally meaningful and effective.
- they had a chance to present their creative activity and themselves to professionals – their films were met with considerable interest on the part of the adults.

Finally, I would like to thank the organisers of the E.C.T.C. project. It is to them and their passion that the young participants – and I myself – owe this exciting, intelligent and creative meeting, and our film adventure.

Video and Intercultural Communication

Horst Niesyto

"Video Culture" is an on-going international research project, which is exploring the potential of audio-visual media production as a means of intercultural communication. The project is investigating the ways in which young people from different countries produce, exchange and interpret video productions. The central aims of the research are to discover whether there are any forms of transcultural audio-visual language in these productions, and how young people's competencies in media production might be developed and enhanced. The project, sponsored by the Ministry of Education and the Arts, Baden-Württemberg, and co-ordinated by the author, began with groups in Germany (led by the author and colleagues), England (David Buckingham et al.), Hungary (Andrea Kárpáti et al.) and the Czech Republic (Jana Hnilicova et al.). Plans are under way to involve further international partners, for example in the United States and South Africa.

Background to the project

We are living in a period of globalisation of communication and media cultures. Beyond national borders, new transnational cultures are emerging, with their own distinctive practices, bodies of knowledge, conventions and lifestyles. These transnational cultures are based on symbolic systems and conceptions of the world which overlay local and national cultures. They are rapidly becoming dominant world cultures, although this does not necessarily mean that local and national cultures are disappearing: on the contrary, new sets of relationships between the local and the global are beginning to emerge. The 'gravity' of local and national traditions, and of ethnic and social differences, continues to exist, alongside moves towards media globalisation. Yet in the interplay between 'localism' and 'globalism', new kinds of symbolic communities are growing up. These symbolic communities provide their own characteristic combinations of socially-generated and media-generated patterns and lifestyles. Today we see new forms of symbolic creativity, expressing and shaping new social identities.

The extension of interactive media technologies accelerates this process of creating new identities and symbolic milieus. At the same time, there is a gap between this enormous technological extension on the one hand and the lack of inter-cultural exchange on the other. Never before in history we have had so many technological possibilities for global communication, although we have yet to develop ways of using these possibilities, particularly as a means of audio-visual self-expression. In this age of electronic media, 'audio-visual competence' and 'media literacy' are increasingly necessary in order to understand other cultures and symbolic milieus. It is necessary to decode different symbolic systems in order to understand specific 'local' communications. The exchange and understanding of cultural messages and self-representations requires new forms of inter-cultural, symbolic learning. It may be that in order to understand and to interpret foreign audio-visual expressions, we need a shared set of audio-visual aesthetics. This transcultural audio-visual language may need to go beyond verbal language, and to use other forms of visual, musical and bodily expression.

These issues relate particularly to young people. Many studies suggest that childhood and youth today are 'media-childhood' and 'media-youth'. Children and young people grow up with media: they are an essential part of their everyday life. For children, audio-visual language is easier to understand than verbal signs. They develop abilities and skills of 'media literacy' in a natural way. They are also more playful and open to experiment with media. Media education seeks to capitalise upon, and to extend, these skills and competencies, and the aim of the "Video Culture" project will be to explore ways of developing new forms of media-aesthetic skills among young people.

Aims and methods

The fieldwork for the project is taking place in schools and in 'informal' youth work settings. Young people from a range of social backgrounds aged 14-19 are enabled to produce, exchange and analyse thematically-orientated video productions. After making their videotapes, the groups exchange them and try to interpret those produced in the partner countries; these responses are gathered using interviews, writing and multimedia questionnaires. Digital technology is being employed in post-production, and in dissemination of the productions via the Internet.

The arrangements for these productions are designed in order to provide sufficient basis for comparability between the fieldwork sites. Each production group includes five or six young people, and is supplied with the same technical equipment: S-VHS-camera, sound-recording, and digital image-mixing. All video-workshops take the equivalent of four days. The videotapes themselves should not exceed three minutes in length. The young people work on a common theme, which is close to the cultural needs of the age-group and which can be visualised without a high level of technical expertise. The goal is to express the theme through images, music, body-language, and – as far as possible – without verbal language. At the beginning of the video workshops, the workshop leader presents only a small set of a basic video aesthetics in a playful way. The groups do not need to have any prior experience in video production. The emphasis is on maximising the potential for open creative work, which reflects the intentions of the young people, and draws upon their own symbolic patterns and styles. The goal is not professional filming: we are interested in the existing media literacy of young people in all its varieties and limitations. The videotapes are produced by groups from different social backgrounds (both socially disadvantaged and 'middle-class' milieus), and the students are encouraged to produce a collective 'group statement'.

It is the task of the researchers to observe and to document the forms of symbolic processing involved, and to analyse the different video productions and their interpretations. The researchers use participant observation methods, as well as interviews and focus group discussions. Observation and interview schedules are shared across the various research sites. The important phase of post-production is documented on video. Once the productions have been exchanged, all groups write or record their interpretations of the 'partner films', using a short questionnaire, and these responses themselves are subsequently exchanged. Particular attention is paid here to similarities and differences among interpretations, and to the symbolic language used in the productions. Other groups of young people are also asked for their responses, without being provided with contextual information; and, if possible, this may be achieved via the Internet. Finally, three outside experts from each country will be asked to write reports about the videos, also without any contextual information.

Questions for research

All this material is being analysed, focusing particularly on the following questions:

1. To what extent is it possible to identify forms of transcultural, audio-visual symbolic language in videotapes produced by groups of young people from different speech areas and symbolic milieus?
2. Which styles of symbolic processing, presentation and understanding are involved in the process of filming, in the productions themselves and in the interpretations? To what extent are these styles influenced by factors such as education, gender, ethnic and class background, as well as by the characteristics of the young people's media cultures?
3. Which teaching strategies are most useful in attempting to encourage this kind of intercultural communication by video? Which forms of digital post-production are most useful in this context?

Based on the project materials, the researchers will produce a report for publication. As well as evaluating the work, the report will seek to provide advice for teachers in this field, both on teaching strategies and on aesthetic and technical issues. If possible, the findings of the project and the young people's work itself will be documented on CD-ROM and disseminated via the Internet.

The University of Education at Ludwigsburg developed the project concept and started the project in October 1997 with several pilot films in Germany. In February 1998 the international project group was established. Between April and July, 16 video films were produced in London, Prague, Budapest and in different cities in Germany. The young people could choose between the topics "Being young" and "Opposites attract" or take a topic on their own. There were quite different films – from experimental videos using montage editing to small stories using classical Hollywood conventions. The drug theme was a central focus of several productions. A sample of all films was sent to all participating countries and groups. Single video films should shortly be accessible via the Internet (see: www.ph-ludwigsburg.de/medien1/index.html).

In the fall of 1998 we start the phase of interpretation in the participating youth groups. In a meeting of the international project group at the end of October 1998, we will reflect on the previous practice and research work and prepare for the next project phase. Collaboration with other countries is in preparation. The project is planned to end in December 1999. Documentation will be published in 2000.

Video Production by Japanese Students

Introducing their Everyday Life to a Foreign Audience

Yasuo Takakuwa

This article presents an example of learning foreign language through video production among Japanese students in grades 7-9, which means that the students are roughly 13-15 years of age. It is a personal assessment of the present author who was a member of a jury that judged a contest introduced by a private foundation.

In 1996, the Sony Foundation for Science Education started a new project named "Let's Send Video Messages to the World". The foundation invited lower secondary school students to produce their own videotapes, introducing their school and social life with explanation in English. There were 78 entries altogether from 38 schools in 20 prefectures in 1996, and 67 videos from 52 schools in 28 prefectures in 1997. Given the growing number of participating schools and prefectures, and the fact that the 1996 project included some schools which sent many videos from a single institution, it can be seen that the project is gradually becoming more widespread and supported by Japanese teachers.

In 1996, nine productions out of the 78 videos were selected and awarded by three jurors (two Japanese and one American) using two steps of selection. These awards belonged to various categories, e.g., scenario award, concept award, production award, performance award, reporters' award, video award, school-wide cooperation award, culture award, and humor award. Besides these, two products were selected by a group of international school students in Tokyo, as "Children's Committee award" winning videos, one of which was also among those awarded by the jury.

In the second year of the project, eight videos were selected and awarded, including a "special achievement award". The names of the awards and the number of award winning schools are not fixed, but may be changed from year to year.

Copies of the awarded videos were sent to schools mainly in the USA but also in a few other countries.

The importance of the project

In Japanese education, it is often said that many university graduates cannot speak English well enough even after several years of learning the language (six years for high school graduates, and ten years by their graduation from universities). Recently, as a part of educational reform, teaching of foreign languages tends to stress oral abilities so that students will be able to carry on conversations with foreigners. The present project can, therefore, be said to be one of the actions promoting the latest policy tendencies in teaching English as a foreign language.

Thus, these videos are good as a method of oral practice in English, but, at the same time, as a channel of intercultural understanding, by introducing the students' everyday lives to foreigners. Moreover, the process of video production itself promotes various educational effects. These effects are, for example:

1. that the students are expected to be active learners and speakers of a foreign language, although with the help and support of teachers,
2. that the students are asked to speak to the supposed audience in English as much as possible,
3. that they are required to observe and become aware of and reflect upon aspects of their familiar environment and everyday life that would normally go unnoticed,
4. that they must organize the content into a story for a video,
5. that they need to become skillful in utilizing the video machines and producing more attractive videos, and
6. that they have to pursue a cooperate work during the whole process of making a video.

These points were described in the students' comments attached to the videos as well as in the teachers' observations. The present author would like to take up the third point in relation to media education. Students' expression of their own everyday lives leads them to a thoughtful and careful observation and to a critical attitude towards their ordinary life. This must be one of the goals of media education. In this connection, the project can be an effective way to develop the youngsters' media literacy.

Among the 1997 entries, there is a video by two girls, the only students attending a remote isolated school in the Wakayama Prefecture. This video is a guide to their home community, using local people who explain the environment and their traditional lives. The video was awarded the "special achievement award".

According to the comments from the participating students, they understood the virtue of this project to be: 1) new awareness of the uniqueness of their community and its traditions, 2) enjoyment and satisfaction in producing video by themselves, 3) realization of the importance and joys of cooperative production, though they also realized 4) the difficulty of expressing an idea in a foreign language, and 5) the technical difficulties in video production.

Closing comment

The Ministry's survey in 1995 shows that more than 93 percent of the lower secondary schools in Japan are equipped with video cameras (the average number being roughly two sets per school) in addition to the privately owned ones. This means that most secondary schools could become involved in video production, provided they have the time and manpower. It is expected that the Japanese education system will take advantage of such student project opportunities.

TV By Teens, For Teens

Developing and Evaluating a Production Model

Lin Ai-Leen

Are teenagers, especially younger adolescents, capable of producing their own television programmes? Two TV Production Workshops were conducted in 1997 as part of a master's thesis[1] at the School of Communication Studies, Nanyang Technological University, Singapore, to prove that they are. The aim was to develop and evaluate a production model for TV by teens, for teens.

"TV by teens, for teens" is a relatively recent development in media research and practice. There are a small but increasing number of examples of involvement by both children and teenagers in the production process of various media. However, instances of wholly teen-produced television programmes on an on-going basis are few, and tend to be concentrated in the United States.[2] Moreover, the extent of participation has often been limited, or under heavy adult supervision.

The objective in formulating a production model was to try to provide a comprehensive and systematic framework for teaching teenagers how to produce their own TV programmes with minimal adult involvement, thus enabling them to find a voice through the television medium. Based on the current experience, an attempt was made to provide a descriptive procedural guide to implementing TV by teens, for teens that is at once specific and yet generalisable to another context.

The production model

The production model includes both a conceptual and an operational aspect. An initial model was developed from a review of the literature, supplemented by in-depth interviews with media professionals and practitioners. This model was tested and further refined through conducting the TV Production Workshops.

These Workshops were one-off events, for the purpose of pilot-testing the model. The first Workshop lasted only five days; the second Workshop was repeated with a different group of participants, and lengthened to two weeks in duration. During the Workshops, the teen participants were taught basic technical knowledge of TV production in two-and-a-half days. The teens in each Workshop then worked together as a group to produce a 24-minute magazine format programme.

A total of 25 teenagers, aged 12 to 15, were selected to participate in these two Workshops. The teen participants were recruited through their respective secondary schools. The schools were carefully chosen to provide a representative range of the average teenager, in terms of social strata and academic standard. (The "elite" schools were deliberately left out.) The schools were free to determine whom to open the invitation to. All applicants had to undergo an audition, as part of the selection process.

The conceptual underpinnings of the model can be summarised in terms of five 'C's: concept, context, criteria, curriculum, and challenge. The operational model consists of the suggested procedures at each of the three stages of implementation: the recruitment, the audition, and the TV Production Workshop itself. The actual model is too extensive to be elaborated on here, thus only a few of the more significant findings about how to teach TV production to teenagers will be highlighted.

Creating a context

A conducive context was found to be a crucial factor in the success of the project. A favourable environment does not only consist of the physical setting, but also includes the psychological environment. The advantage of a Workshop was that a context could be deliberately created, in which optimal conditions for success existed. This was necessary as it was found that the naturally-existing context is often one of resistance.

In this case, the Workshops were conducted within the School of Communication Studies, during the school break. Thus, there was considerable flexibility of time and the use of the facilities. The added advantage of the school context was that there were minimal costs incurred for the use of equipment, the participants were not required to pay to take part in the Workshops. Other additional costs, such as videotapes, were borne by the author.

A key element of this context is that of trust. Resistance is encountered when adults do not trust teenagers to handle the expensive production equipment. Where there is trust, there is also greater freedom for teenagers to explore various ways of expressing themselves. Where there is trust, teenagers are treated with respect. In turn, it will be found that these young producers will strive to live up to your expectations. Such a context is best described as an accepting and excepting environment – where their ways of doing things are accepted, even if it means making exceptions because that is not the way it is usually done.

Trust is built on the principle of friendship, which was found to be very important in relating to teenagers. It was discovered, during the first Workshop, that the participants did not regard adults very favourably. Perhaps it was because the majority of adults they encounter in their lives are either parents or teachers, whom they perceive as being antagonistic towards teenagers. In particular, they also reacted adversely to adults who intervened in the Workshop without having been introduced to them. Even guest speakers – producers from the local broadcasting industry who kindly consented to give a brief presentation during the Workshop – who spoke in their professional capacities were found to be intimidating.

Clearly-defined roles were found to help in pre-empting problems that could arise from such perceptions, and it was found the friendship is a role that teenagers can identify with, as it carries its own expectations. Thus, all non-adolescent helpers and guests were deliberately positioned as friends. (In fact, all undergraduate helpers and grown-ups were asked to "dress down", so as to identify with the young people.)

Reworking the curriculum

The participants were introduced to the camera very early in the Workshop, on the first day, after only a brief introduction to the production process. It took no more than three days to teach basic production knowledge. On the first day, basic terminology and camera operation were taught in the morning, and scripting and storyboarding in the afternoon. Having covered the main aspects of production and pre-production, they were primed to learn about post-production editing on the second day. By the third day, they were ready to take on roles and begin on pre-production planning for their own production.

Emphasis was placed on teaching only basic technical knowledge, rather than aesthetics, so as not to impose on them a way of seeing the world and expressing their thoughts. Explanations were simplified wherever possible; the technical aspects were reduced to three basic questions: Where's the picture? Where's the sound? Is there anything else? It was found that the teenagers were able to grasp the technicalities without any need for printed handouts or notes. Attempts were also made to use examples they could relate to. All practice scripts were written only after perusing the latest issues of teen magazines, to find out what was current and relevant.

There were also many opportunities for hands-on practice. Each lesson was taught in no more than 15 minutes, followed by an opportunity to practice what had just been learnt. This was found to be necessary because of the short attention spans of the teenagers. The participants got bored if they were not constantly engaged in some activity, or impatient if a task was too tedious and time-consuming. The key word was "fun". TV production appeared to be almost like a game to the teen participants. Learning had to be made enjoyable in order to be effective, and games were frequently employed as both ice-breakers and instructional tools.

The Workshops were designed to test the ability of the teen participants to perform under conditions of minimal adult involvement. All helpers were instructed not to tell the participants what to do, but to make suggestions and encourage the teenagers to think for themselves. Rhetorical questions were useful as a pedagogical tool in encouraging them to think things through, rather than being spoon-fed with information. This process of thinking also helped them to understand the process, rather than just imitate the practice.

Embracing the challenge

The teen participants in the Workshops proved to be technically competent, and responsible in handling the production equipment. However, they were not very adept at using the medium to express themselves. This deficiency manifested itself in the lack of polish in the presentation of their programme, and the content was not communicated as well as it was intended. These shortcomings were partly due to a lack of skill that comes with experience, and also to inherent developmental differences.

There were also external influences that appeared to hinder the teenagers' production efforts. During the Workshop, it was noted that the present production protocol[3] appears to constrain the way teenagers perceive TV, in terms of both their production behaviour and the way they present themselves on TV. There is a tendency for adolescents to try to imitate adult-produced programmes, in the presentation style and format, and even to model adults in their filming behaviour. Perhaps some consideration should be given to reworking the present production protocol, to encourage teen producers to develop their own style of production.

Another barrier that is external to adolescents' abilities is the broadcasters' acceptance of teen productions. The products of both Workshops were actually sent to the local cable caster to see if they would air it. Both were turned down, not only because of the unpolished nature of their products (it was, after all, their first attempt); but also because the language used by the teenagers was considered to be to colloquial. A change in what are considered acceptable standards for broadcast might be needed for teen productions to be received.

What teenagers need, most of all, is time – time to learn, time to make mistakes, time to discover themselves in and through the experience of making TV. In an industry where time costs in terms of dollars and cents, it is no wonder that teen-produced TV is not a more widespread. However, adolescents – and indeed, adolescence – cannot be hurried. The teenagers in both Workshops displayed a total disregard for the urgency of deadlines, being intent instead on perfecting the task at hand, however long it took. Such is their mindset, of the here and now, and this factor has to be accommodated in teaching teenagers TV production.

Ultimately, there remains the problem of lack of access. The greatest challenge to TV by teens, for teens is to ensure the continued provision of both human and technical resources in the long run. TV by teens, for teens is not merely about teaching teenagers how to make TV, but about helping a young person to find an identity and an avenue for its expression. For those who dare embark on such an endeavour, those who will take the time to be their friend, it promises to be a rewarding experience.

Notes

1. The author was a Research Scholar/Graduate Student at the School of Communication Studies, Nanyang Technological University, Singapore, when the research was conducted. The title of the master's thesis is: *Teen TV: Developing and evaluating a production model.*
2. An outstanding example of TV "by kids, for kids, and about kids" in the United States is *U.S. KIDS TV*. Started in 1992 by Jim Halley, it began as a project for a group of Girl Guides, but subsequently became an ongoing venture. The kids, aged 10 to 14, form both the cast and crew, doing everything from story ideas and scripts, to camera work and on-air talent. More information can be found on their Internet web site (http://axsamer.org/~uskidstv).

   An example of TV by young people outside of the U.S. is found in New South Wales, Australia. Metro Television, with the assistance of the Australian Children's Television Foundation, started running Weekend Workshops for kids aged 9 to 17 in 1982. They also introduced a Kids' Video Club the following year to further train them in TV and video production. Some of its objectives include promoting a technical and social understanding of television, providing a creative channel for young people to express themselves, developing the individual's confidence in his/her own abilities, and simply having fun (Mellet, J. (1985). *Television: The Child's Eye View*. Victoria, Australian Children's Television Foundation).
3. The term "production protocol" is used loosely to refer to the practice and discipline of TV production. For example, there is a standard procedure to follow in doing a studio recording. This convention was found to constrain the spontaneity of youth, which is particularly important to a teen programme. It was better captured in their candid shots, rather than their carefully ordered shoots.

Young Broadcasters in Ghana

Sarah Akrofi-Quarcoo

When Women In Broadcasting (WIB) started organizing the UNICEF initiated International Children's Day of Broadcasting (ICDB) in Ghana, little did we anticipate such growth. Today ICDB has given WIB a child – the Child Survival and Development (CSD) Action Club and an annual Workshop for Children on Broadcasting Skills.

WIB is an association of communicators and journalists working in mainstream radio and TV programmes, production and news. Primarily, the association works towards enhancing access of women and children to the electronic media. It is therefore not out of place that WIB is leading the way in Ghana to forge a new relationship between broadcasters and children – a relationship which hitherto tended to reinforce, in radio and TV programmes, the traditional societal perception of a child as a passive being who must be seen and not heard.

Child survival and development action club

Children, who took part in activities marking ICDB in 1995, formed the Child Survival and Development (CSD) Action Club. The club provides a platform for members to use the electronic media more meaningfully for information and education, to express their opinions on issues that concern them, and also, as tools for building confidence and self esteem. Subsequently, a 30 minutes slot was secured on radio for the group.

With assistance, the group produced *Kiddie Time*, a live magazine programme broadcast every Saturday. The children worked on the programme ideas themselves, wrote and presented news items, and served as anchor and producers. Armed with the ideals of ICDB, some of the children contributed items in the form of letters, poems and commentaries on social issues.

Workshop for children in broadcasting skills

Two years later, the need to enhance the capacity of our young broadcasters became critical. Having already established themselves in the field, it was not difficult to get support. The Ministry of Communication, then Information, the Ghana National Commission on Children and UNICEF, and the Ghana Broadcasting Corporation readily lent this support. And in September 1997 the first ever Workshop for Children in Broadcast Skills was held in Ghana under the general theme "Broadcasting and Child Development". The activity took place at the studios of the Ghana Broadcasting Corporation. It was timed to coincide with the long vacation period so as not to interfere with academic work.

Apart from equipping the youngsters with broadcast skills, another objective was to build a Corp of child advocates on issues concerning children. Children can better serve as advocates when they are empowered with the requisite information. Thus the workshop was also designed to sensitise children on the need to use the electronic media more for education and information than for entertainment. This way they will be informed on policies and programmes that may not serve their interest and through the media initiate debate on the issue and subsequently advocate change in policy if need be.

The enthusiasm demonstrated by the young broadcasters was simply great. It was five days of intensive classroom work, field trips and exercises. Participants worked even beyond closing time to complete their exercises. Resource persons who are veteran broadcasters gave lectures on various aspects of production and programmes.

We started off with an introduction to broadcasting. Participants were taken through both radio and TV operations. There were lectures on writing for radio and TV, interviewing skills and programme production for both radio and TV. The group was also taken through voice auditioning.

But the most exciting were the practical exercises. Participants were made to interview some professionals in their respective fields of work. This served as a confidence building exercises. For the first time in their lives participants had direct contact with prominent personalities. It was also an opportunity to learn from the personalities who at the same time served as role models. There was exceptional demonstration of independence and control, to the amazement and delight of resource persons.

Certificates of participation were awarded. But it did not come easy. Participants had to submit final projects – two each for radio and TV. In two working groups the young broadcasters met to discuss programme ideas, subjects and format. They assigned responsibilities. The young producers were assisted with studio, camera booking and arrangements for air/broadcast period. The radio team went out for interviews using their pocket recorders. However, the TV group worked closely with a professional camera. But behind control panels at the editing suites and in the recording studios the youngsters were in control. Thanks to the management of the Ghana Broadcasting Corporation, which employs most of WIB members, we had access to the radio and TV studios.

The radio groups came up with an hour-long programme of phone-in and live studio interviews on child rights issues. The second programme was a recorded magazine. The TV group also came up with a 30 minute discussion programme on child rights. Both radio and TV programmes were aired on ICBD, 1997.

Of course this innovation in Ghana was an exciting learning period for the participants aged between 9 and 16 years. For all, it was their first workshop outside classroom work. Such opportunities never come the way of children. In fact culture frowns on children who are vocal and forthright. But the wind of change brought about by the child rights agenda has made the difference. And the children did not take things for granted. They embraced the programme with zeal and commitment. By 8.30 a.m. participants were seated ready to begin the day's work, and they stayed well beyond closing time to learn more and finish their exercises.

Advocacy work

The advocacy work begun soon after the workshop. The Children's Bill was placed before Parliament a month after the workshop. It was therefore an opportunity to invite the Speaker of the House for an hour long phone-in radio programme dubbed *A Chat With the Speaker*. The discussion covered general issues in the Bill including the controversial subject of the age of sexual consent. Children from all over the country had the opportunity to question the Speaker.

The outcome of this encounter was another achievement. The Speaker invited the children for breakfast meeting and also to meet with the committee that worked on the Bill.

Future prospects

There is no doubt that in Ghana today there has been some significant change in children's TV and radio productions. From stereotyped formats fashioned along the lines of adults dishing out advice and morale lessons to kids in heavy doses of traditional tales, through children's dramas, poetry recitals and nursery rhymes, children are now being made to play more serious roles as presenters, anchors, panelists, interviewers and interviewees.

Significantly, a couple of independent productions, like *Teens Beat* and *Fan World* which have come on the heels of awareness creation, continue to expose child talents, a situation that has contributed immensely to forging a positive profile for children.

There are lessons for future programmes of this nature. First, the duration of the programme was rather short. This point came up strongly in evaluation reports submitted at the end workshop. There was too much to do, learn and experience within five days. Combining radio and TV was another hurdle. But perhaps the greatest challenge was with handling a class of 40. Facilitators described it as tasking.

Public response to this highly publicised activity was overwhelming. Scores of letters came in from parents and pupils, requesting registration forms for the next workshop.

Thus, we intend to broaden the coverage and scope of participation to give children throughout the country the chance to be part of the process.

There is a wealth of child talents for radio and TV. We only need to give children a chance to prove themselves. And there is no gainsaying the fact that programmes of this nature will help chart a strong image for children while opening career opportunities for youngsters whose interest lie in radio and TV.

I'm a Child, but I Have My Rights, Too!

Mimi Brazeau

Eleven-year-old Poda Yeri is coming out of the recording studio. She's hot, thirsty and exhausted. All morning she has played the role of a little girl who is beaten by her uncle, Abdoulaye. She had to cry a lot to make the play seem realistic, to simulate on the radio what other children live through every day. Poda won her bet. The other grass-roots actors are applauding her. Even the sound technician, Uncle Ley, as the children affectionately call him, was so moved that he had tears in his eyes. The magic worked.

The story of the little girl beaten by her uncle will soon be heard throughout Burkina Faso, on nearly all the radio stations. The city-dwellers in Ouagadougou, the capital, and the village dwellers in all the regions of the country will hear this moving story of a child who is suffering, who has no one to love her, who is unfairly punished. Some will see themselves in the story, or will think of a neighbour, a cousin. Some of them will probably say, "that could only happen to others". The goal of this drama is to move people enough to realise that everything must be done to protect the rights of all children, their own, and those of others as well.

Poda is one of the hundred children who have participated in the production of the radio campaign *I am a child, but I have my rights, too!* which is organised by PLAN International. Fifty Burkinabe actors, some of the most famous, were part of the adventure. "I wouldn't have missed this experience for all the world!" affirms the jovial Rasmane Ouedraogo, the actor with his contagious smile, his laughing eyes and his grey hair who has been seen in all the cinemas in the country. He continues: "To play with these children, train them, dream with them, defend their rights, is the most beautiful mission anyone could have ever given me!"

Rasmane is not alone. There were many who looked for children in schools, listening for the little voices that could portray emotion in French and in More, the two languages used in the radio campaign. There was no time to rest: Two weeks of search and auditions, a month of practices, three weeks in the studio to record the dramas, each one defending a right of the child, and suggesting the means to improve the quality of children's lives.

And so twenty stories, both entertaining and educational, will sensitise the population on the rights of girls to go to school, on gender equity, integration of the handicapped child, the right to rest and recreation, freedom of expression, against violence, against forced marriage, against excision, the right to a family, the right to grow up healthy and in the best possible environment.

Sensitise first...

The states of West Africa have ratified the Convention on the Rights of the Child and have engaged themselves in the defence of children's interest in order to give them a decent standard of living and the chance to develop to their full potential. Civil and governmental responsibility is enormous. The West African states lack the means to honour their commitment.

In Burkina Faso, 93 percent of all women are illiterate, life expectancy is 47 years, diarrhoea, malaria and respiratory infections kill thousands of children each year, and the defence of the rights of the child is only in its earliest stages.

Most of the big international campaigns for the defence of the rights of the child focus on large problems, such as child labour in inhumane conditions in Asia; prostitution of youths in South America; child-victims of war in the Great Lake Region of Africa; and street children in the biggest capitals of the world.

All of these noble causes merit international interest and the mobilisation of efforts to remedy the situations. However, next to the flagrant injustices, certain rights less publicised remain undefended, without a spokesman to ensure their protection. The Convention stipulates that the rights of the child are indivisible, interrelated and of equal importance. Easy to say, but far from being easy to apply.

In Burkina Faso, thousands of children are not commercially or sexually exploited, war has not ravaged the country, but every day their most basic rights are ignored. The State, whose Treasury is empty, cannot put into action the means to protect the more than forty articles of the Convention. There are many battles to be won, and the one against poverty retains most of the State's attention. Yet poverty continues to be the ultimate argument used to excuse the lack of respect for the rights of the child.

Villagers, who for the most part, are illiterate, barely manage to feed their large families. One person may support twenty or thirty. Having to pay for copybooks, or a pair of shoes, the small school fees to enrol a child in school are constraining enough to keep the head of the family from deciding to educate his children, without taking into account the fact that he will be loosing the work the child could have done in the fields during the year. In addition, if the parent has never been to school himself, he thinks that he has not missed too much – since he has survived, his children will, too.

When a villager knows that his daughter will leave home to go live with her husband in a different village, what good is it for him to invest in her education which will not benefit him? When he, as a child, would have had to fight for his place among the twenty or thirty children of a polygamous family; when he would have been demanded far too often to be quiet and obey his parents' orders; when he would have received too many blows to feel like arguing back; when he would have seen his little sisters excised and given in marriage without their consent – how can he, now an adult, possibly be made, without too much argument, to apply rights which he would never have dreamed of, and demand that those rights be accorded to his children?

Sensitisation is the first step for a dialogue. What is a right? What are the Rights of the Child? Do the liberties of the one begin where the rights of another end? In respecting the rights of the child, are the rights of the parents and authorities ignored?

The answer is "no". Now it has to be proven, to persuade parents. Children shouldn't become the kings that parents must serve. Children must respect others, their culture, their religion, their parents, without loosing the right to be able to develop to their potential. A system must be set up to support them.

... then apply

Sensitise first, then apply. These are the objectives of the radio campaign *I am a child, but I, too, have my rights*. The Convention on the Rights of the Child celebrates ten years of existence in 1999, and the radio campaign produced by PLAN International invites the populations to pay closer attention to the future of their country, the youth. Still, the youth must continue to respect adults, their traditions, their religion and their culture.

To communicate the message, PLAN created animal characters – a lion, a hyena, an elephant, a monkey, and a hare who, each in its own fashion, defends the rights of the child and interacts with them. "I know very well that Wogbo the Elephant can't talk", says Gustave Traore, eleven years old, "but he says such nice things. And...", he adds thoughtfully, "I've never met an elephant, maybe they really do talk!" He laughs. Gustave believes it. Or better still, he wants to believe it.

The children depicted in these stories are like a hundred thousand other children in Burkina Faso with their dreams, their anticipations, their joy and their disappointments. They are growing up in a world where magic and reality meet. Magic because children all accept the rules of the game, yet still let themselves wonder at the mystery, identify with the heroes, and enjoy the happy endings.

The pre-tests of the dramas done with children (8 to 15 years) have clearly indicated that they take into consideration both dream and reality, that they understand the message of the dramas and what is at stake, and that they would like to open a dialogue to vindicate their rights. Their comments show that they prefer to learn while having fun instead of receiving a moral lesson. A number of them said that they were sure that their parents would enjoy the stories, that they would understand the message, and retain it.

This last comment is not just a coincidence. In fact, the dramas have been written to challenge parents without accusing or offending them. The stories suggest solutions, propose new avenues for the application of the rights of the child. Daily. Simply. Because every large action begins with small gestures. A word which shows esteem, and encouragement which creates a desire to excel, an attentive ear which invites confidences, a smile which translates as a gesture of love. To nurture, guide, listen to the children and to be astonished at their imagination makes it blossom even more.

A study on the extent of the knowledge and application of the rights of the child, as well as radio-listening habits is under way in Burkina Faso and Togo. The radio campaign will be launched, together with the reinforcement of a publicity campaign and activities in Ouagadougou, on the International Children's Day of Broadcasting in December 1998. Most of the national and local stations will broadcast the dramas during peak listening hours.

An evaluation of the impact of the radio campaign will be done after several months of broadcast. In the meantime, numerous activities will be organised to promote the rights of the child. Already several youth theatre troops are putting together pieces which will be performed at schools. A tour in the villages is foreseen, with PLAN International's support.

Village social workers who are responsible for sensitisation on questions of health, education and habitat, will use the dramas to open discussions with villagers.

After the campaign is launched in Burkina Faso, PLAN will produce dramas in Togo, Guinea, Senegal, Mali, and Sierra Leone. Already two international radio stations have expressed their interest in broadcasting the *I am a child, but I, too, have my rights* campaign in several French-speaking countries.

I am a child, but I have my rights, too! is not only a declaration, and especially not an argument to reverse the hand of culture, with its fatalistic tendencies, predominant religions, and well-anchored traditions. On a continent where paths sometimes seem made in advance, it is a way, and an invitation to make things move – for the better and for the future of an entire people. So that children like Poda Yeri or Gustave Traore can dream of saying, "I can, if I want to", and have someone answer, "let me help you!".

Children's Participation in Radio, Burkina Faso

François Zongo

L' Association Burkinabé pour la Survie de L'Enfance (The Burkina Faso Association for the Survival of Childhood) (ABSE) is a non-governmental organisation devoted to development in non-profit sectors. Founded in 1991, ABSE works to benefit the women and children of Burkina Faso.

As part of a programme in the schools to make children and society aware of the rights of children, ABSE supports the production of radio programmes by children and youth for young listeners.

Children's views are the focus of increasing attention in Burkina, particularly on the subject of children's rights, welfare and well-being. Today, thanks to the broadcasts supported by ABSE, young people have an opportunity to participate in the decisions that concern them.

Programme structure and children's participation

All transmissions supported by ABSE are conducted and produced by children between the ages of 6 and 16.

Broadcast 'live', the programme starts with a review of the current situation of children and young people in Burkina Faso and around the world.

Each programme then has a specific theme, the point of which is to make listeners aware of the rights and responsibilities of children.

During the programme groups of children moderate debates among children in the studio as well as children who ring up the studio on the telephone to offer their views. Children call from all corners of the country to participate in the discussions.

Each transmission involves as many as 100 children at the studio, and about 25-30 calls are received. A recent survey found that more than 50,000 young people throughout Burkina listen to the programmes which have been produced for their benefit.

Distribution and programme content

The programmes are transmitted on Thursdays and Saturdays, at times when most young people are able to listen to them. Fifteen FM stations carry the programmes. The most well-known of them are "Arc Canal en Ciel", "Horizon FM" and "Energie". "Horizon FM", for example, is known as a children's channel.

Each programme is 90 minutes in length. A breakdown of the contents of a typical programme is as follows:

- news about children: 15 minutes
- presentation of a theme relating to the Rights of the Child: 20 minutes
- discussion of the theme: 30 minutes
- chants, poems, readings, jokes, riddles: 10 minutes
- music: 15 minutes.

Impact of the programmes on children's development

The programmes broadcast for children have a positive effect on them. They offer a forum for the exchange of ideas, where the young people of Burkina Faso can express themselves freely.

In this forum they can discuss subjects that relate to their development and outlook and criticise acts and policies that threaten to impair their development or cast shadows over their future.

All in all, the programmes are very important in that they give children a unique opportunity to direct the attention of politicians and policy-makers to the problems facing children and their development.

Moving Towards Participation on the Internet

New Radio Initiatives for Children and Young People

Sarah McNeill

For all the talk of participation since the articles of the United Nations Convention on the Rights of the Child (UN CRC) first put the subject at the top of the child rights agenda, advances in enabling children's and young people's access to the media are slow. Impact of the Convention, occurring as it did alongside rapid expansion of Internet usage in the developed world, led to an acclaim of cyberspace as the place where it – *participation* and *access* – could all happen. Web sites set up specifically for young people have proliferated but have been designed by adult providers principally as sources of information for the young in a way that contains their participation within closely defined parameters of mastering keyboard skills, locating sites and downloading data. Questions about the meaning of participation and the extent to which children's participation needs to be mediated by adult filters and controls are ripe for discussion. So are questions regarding what is meant by their *freedom of expression* and *access to the media*. Can the Internet be part of a solution to the problems encountered in seeking answers to these questions?

At first glance chances look remote. The well known chaos theory image of a butterfly's wing movement causing an eventual tidal wave on the far side of the globe comes to mind. 96 per cent of the world's population does not yet have access to the Internet (Nua Internet Surveys 1999); but of the remaining four per cent, it is the young who, with their increasing literacy in media and computing technology, are taking on the new medium and making it their own. Can such a small posse of pioneer cybernauts create an effect that will eventually shake the world?

Focusing on the role of radio in the implementation of those articles of the UN CRC that relate to *freedom of expression* and *access to the media* (see McNeill 1998) the writer underlines the greater outreach of radio as a global medium and describes advances in software technology that allow radio stations in countries not yet online to both broadcast recordings downloaded from the

Internet and make their own audio material available for uploading onto the Net via links with an online "mother" station. These developments are now gathering momentum in parallel with a considerable increase in the licensing of new community radio stations in developing countries and a steady rise in the number of new stations now broadcasting on the Internet (currently about 1,550 from over 20 different countries). New Internet radio initiatives for the young need to be set within this framework of local radio expansion in the developing world, increase in Internet broadcasting and continuing growth of online facilities across the globe.

Young people in control

In Australia, Canada, Europe and the United States, youth oriented, youth created Internet web sites have arrived with a vengeance! An Australia site <http://www.LOUD.au> is probably one of the most extensive and energy-packed youth media initiatives on the Net. Eighteen different pages are listed, each one a gateway into an area of creative free expression that ranges from TV, radio, video, graphics and games to text in the form of e-zines, poetry and also including music, drama, photography and comic-strip. In each location young webmakers are mapping out new territory in cyberspace and experimenting with design and graphics. Photographs showcased in the photographers' gallery evidence personal artistic preoccupations captioned with text that opens up inner worlds: "I think inside each and everyone of us there is a dark and distant place where we are always alone... Sometimes I feel these places are not our own but are the same in everyone."

"Other Projects" in the *LOUD* menu lists the CBA pages (Community Broadcasting Australia). There, the "Inflate" site takes you into "the best community radio made by young people" with a youth issues programme as well as interviews and profiles. At this site, other radio options are provided by Casula Powerhouse and a Brisbane music station. ABC also hosts a page on the *LOUD* web site with options to tour the Triple J radio station, listen to station output and compile a radio show. A newspaper review quoted on the *LOUD* web site comments: "the range of web sites which work both technically and aesthetically reveal how much young people are in control here".

In Europe, Danish Radio nurtures another group of youth broadcasters whose initial forays onto the Net predict a similar splurge of creative talent. Broadcasting under the *U.land* banner, this tri-medial youth series which began life several years ago as the successful *Polaroid!* radio show, now airs on radio and TV as well as on the Internet at <http://www.u.dr.dk>. Broadcasts target the multi-media generation building on audience research that indicates: "kids don't use one media at a time, they use all systems at once, radio, TV and Internet, in their bedrooms". In Denmark *U.land* spans all three media with three hours live radio a week, plus TV shows on two channels and the Internet aiming to open up audience access at every point with free-ranging discussion, music, interviews and audio/video diaries. The shows reflect youth's unflinching quest for information on all aspects of issues that affect their lives. The *U.land* web site also invites participation in audio-production. Stings and station-idents heard on air can be downloaded and reassembled. It gives the kind of high-tech, hands on options which recognise a shared spirit of adventure. The Danish Radio series broadcasts nationally, but in nearby Hilversum, Radio Netherlands airs an international youth magazine *Roughly Speaking* in English to a similar target audience worldwide. Their show also has an issue-based agenda and its web site at <http://www.rnw.nl> (signposted on the home page) invites feedback and an exchange of ideas.

New interactive site for children

While these media initiatives target the upper end of the youth age range, radio broadcasts that enable younger listeners (8-14) to participate are harder to find. A beacon of light burns brightly in downtown New York where the public service station WNYC continues to blast on air with its *New York Kids* show every Sunday evening in spite of constant funding difficulties and an audience-reducing switch in 1997 from FM to AM. The difficulties that have to be faced to keep this exciting and innovative kids' magazine on the air are daunting but the results make good listening for the youngsters of the five boroughs of New York's inner city who are able to participate in the two hour show each week. In 1998, the programme's creator and producer, Lou Giansante, pulled together funds and creative design talent to develop a *New York Kids* web site that is already reporting 26,000 requests a week. Interested browsers find <http://www.nykids.org> to read the line-up and find pages on all the elements of the radio show. The site is interactive and involves children in the kind of fun and games that test knowledge and challenge curiosity. "Talk Time" is a page for them to key in thoughts on an issue featured on the show. Rules listed for participants stipulate "No swearing. No lying. No saying mean things about others. A web site producer will read your message and if it's ok it will be posted" giving the young very clear editorial guidelines on participation.

As a blueprint for a kids' radio show the web site provides a rich source of production ideas. *New York Kids* is community-based and owes much of its success to recordings made in local schools each week. Parents and teachers are dealt in as part of the show. At the time when *New York Kids* was broadcasting on the stronger FM signal, as many as 5,000 calls would come in from young listeners during the programme, a number that has sadly halved since the show was moved to the weaker AM waveband. On Sunday evenings the phones are staffed by volunteers and there is also a Hotline voicemail system to take calls during the week. On the web site, menu options include a "Teachers Only" page which lists "Curriculum ideas" and "Tips on writing for the ear" links to other useful sites for teachers and also an "E-Mail us" option.

New York Kids has kept its Sunday evening slot on the WNYC schedule for almost seven years and in that time has impacted on producers of children's radio in other parts of the world. *Radio Gune Yi* (Senegal) producer Mimi Brazeau recognizes the work of Lou Giansante as do the producers of shows in several Eastern European countries, notably at Latvia Radio's award winning show *Spica Tres Dienas*. In the summer of 1999, a group of Radio & Television Arts students at Ryerson Polytechnic University, Toronto, Canada, plan to include a *New York Kids* show in one of the seven, two-hour *KidSPIRIT* Internet radio broadcasts for children they are producing for a fourth year project using RealAudio, making the show live and interactive "so kids from all over the world can participate". Co-hosted by Rekha Shah (UNICEF/Ontario) this radio project has a web site at <http://kidspirit.rec.ryerson.ca> featuring programme contents. Student producer Charity Barfoot writes: "*KidSPIRIT* will be following the guidelines set out by the CRTC in children's programming."

Rules for access and participation

The CRTC (Canadian Radio & Television Commission), like several other similar national bodies, is debating the whole issue of Internet regulation. Information and updates on such deliberations in so far as they impact on children can be browsed at watchdog web sites like *Childnet International* at <http://www.childnet-int.org> and the *Just Think Foundation* at <http://www.justthink.org>. The *Childnet International* site gives information on new tools to help parents control access to the net with links to other web sites for details of other related research. Children seeking access to Internet media via sites such as the *New York Kids* web site will soon become accustomed to finding the kind of rules for joining in quoted above. Neophyte netizens have to learn to shoulder the responsibilities of what *freedom of expression* means in practice. *Access to the media* also needs careful definition, being the term used in referring to waveband restrictions that may limit or extend to an audience of viewers or listeners the facility to receive a radio or television signal. This is the sense in which article 17 of the UN CRC encodes the child's right to *access to information*. But "access" also means a point of entry or way in and it is important to bear in mind this latter interpretation as being very much in the spirit of the Convention.

There are already sites for the young on the Internet which offer an entry point for professional training in journalism. *Children's Express (CE)*, the international non-profit media and leadership organization founded in 1975, now has its own web site which reflects ongoing training activity for young people from inner cities at *CE* bureaux across the United States and in the UK. Aiming to use journalism and the adult media to give children a significant voice in the world, they are now launching *CE Radio*. Contributing to radio stations in the UK and across the United States has become part of the *CE* journalists' achievement in recent years. Now, the Washington headquarters has recognised this area of media training by appointing Bob Walker from Koahnic Broadcast Corporation (KBC) in Anchorage, Alaska, to plan and direct *CE's* new world-wide radio initiative. As well as writing for themselves in the press, young *CE* journalists will also be able to make their voices heard on issues with which they have direct experience and which affect all society. It means this organisation which has been championing youth participation for the past twenty-five years, providing professionally written reports by young journalists to the national press, is now only a step away from broadcasting its reports on Internet radio.

Internet gateways to world media events

The *Junior Summit* <http://www.jrsummit.mit.edu> is a more recent initiative. Launched about five years ago, it aims to involve youth in a project to bring their views and voices into the international arena for the attention of global experts and policy makers. Their 1998 summit, held in Cambridge, Massachusetts, USA, was organised on the Internet by a group of media technology professionals at the MIT MediaLab. One hundred young people from 78 countries (selected from an initial four thousand applicants) attended the event. The complete selection process was actioned on the Internet after finance had been put in place to supply 85 computers to youth groups in countries where they were needed. The Internet selection procedure which ran from May to September 1998 was conducted in ten languages including Chinese, Russian, Hebrew, Arabic, Portuguese and Spanish. The latest in translation software was used for an online forum which began in September prior to the November summit. Although there was no radio component, anglophone participants at the Cambridge Summit were invited to take part in radio broadcasts (including *New York Kids*). The eighty-five computers that now form part of the *Junior Summit* network constitute another step in the march towards the inclusion of youth groups who currently live beyond the perimeters of the developed world.

Another web site aiming to promote the involvement of young journalists in all aspects of the media is hosted by *Young Media Partners (YMP)* at <http://www.mare.ch/youngmedia>. This gateway to participation in print, radio and TV journalism is for young reporters keen to find practical opportunities for work experience. A "Programmes & Services" option at the *YMP* web site describes openings for members in the form of internships at international conferences or at a local regional or global bureau of the organisation. With operational centres in several countries including Turkey, the USA and Switzerland, *Young Media Partners* has in recent years brought together a youth press corps at major international youth gatherings and also at some of the UN World Summits. At such events *YMP* sets up training by experienced professionals in TV, radio and print media as well as including a strong element of peer education.

Community radio as a starting point

Certain Latin American countries have had strong representation at events hosted by *Young Media Partners*; there is a well rooted tradition of children's participation in the media, particularly radio, in South America and also the Caribbean. Hopefully the Internet will soon provide a meeting place for their new generation of youth communicators. Coppi e. V, a German NGO that specialises in communications technology (web site at <http://www.ourworld.compuserve.com/homepages/Coppi>) lists a summary of its community radio projects in South America, Asia and Africa. Information about the *Eyabantwana Radio Station* in South Africa, "made by children for children", is still prominent although its page entry has not been updated in recent months. Run by the Children's Resource Centre in the Khayelitsha township near Cape Town, the project involves children in making recordings on audio cassette, telling about events in their lives and the things they care about. Recordings are circulated on cassette to several community radio stations in the area for transmission. It is a system that can work well with groups of young children as a way to introduce those who may lack literacy skills to the enjoyment and empowerment of being able to communicate with a wider community. In learning these skills they also learn the disciplines that are a necessary part of any media training – accuracy, fairness, co-operation and meeting deadlines to name but a few!

Recording and circulating audio-cassettes was the starting point for South Africa's well-known Bush Radio community station. In a recent Internet interview on the Radio Netherlands community radio web page at <http://www.rnw.nl> Bush Radio Director Zane Ibrahim described the station's beginnings. The interview hinted at the difficulties and hardship faced by community broadcasters today in South Africa. Even so plans are pushing ahead at Bush Radio to introduce programming made for and made by children and youth, with the whole of their Saturday schedule now given over to the young. "No adult voices will be heard!" Programming includes a certain amount of school prep as well as shows made by and for children with youth magazines and music in the evening. An Internet presence for these voices has to be a next step.

Elsewhere in Africa plans are also underway to increase young people's radio access. At <http://www.africaonline.com/AfricaOnline/coverkids> children can exchange information with keypals. In Uganda, plans for youth radio programmes based on the *StraightTalk* and *KidsTalk* educational projects are showcased on a web site at <http://www.swiftuganda.com/~strtalk>. Lifeskills teaching materials in newspaper format described as "adolescent driven" focus sharply on the reproductive health problems experienced by teenagers using letters from the young and advice from a friendly expert. While from the Soul City radio station in Johannesburg news is posted of plans to launch a fifth channel, Soul City 5, with a sequence of new youth radio programmes consisting of TV and radio drama and print support materials produced by the broadcasters in collaboration with their national Committee on the Rights of the

Child. Details of this new media project are found at the Soul City web site at <http://www.icon.co.za/~soulcity>.

Important indicators

Participation in its fullest sense is an involvement that enjoins every level of expression; in communication both listening and speaking are as integral as reading and writing; within any community (family, school, village, neighbourhood) an awareness of the needs and views of others within the group is also an important indicator for participation. The media (whether radio, TV, print, or any of these on the Internet) can offer a primary gateway for the young to participate more fully in their local environment. It is a forum for the exchange of views and for the inclusion of the whole range of voices that can work to build tolerance and openness in society. In finding a route to participation through freedom of expression and access to the media, rising generations are able to build concepts of citizenship and responsibility.

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The Online Kids

Children's Participation on the Internet

Ebba Sundin

> I think it is important that everyone is respected, no matter the color of their skin or ethnic background!

This message has been sent to leaders almost 6,000 times from children around the world. U.S. President Bill Clinton has received the message more than 3,000 times, and the Swedish Prime Minister Göran Persson 290 times. Why? Because some children in the world think it is important to send messages to world leaders, and now it is easy to send messages directly to leaders via the Internet. In total, 26,261 messages have been sent to world leaders from the electronic playground for children called *KidsCom* (http://kidscom.com) (October 1998). Bill Clinton receives most of the messages, but there are also leaders in the Association of Southeast Asia and in the United Nations who receive a lot of messages. The *KidsCom* site offers children "pre-fabricated" messages that span all kinds of interests from animal care to AIDS cures. And apparently, children take the opportunity to send the messages. The global network of computers has made it much easier to communicate in some ways. It's hard to deny the fact that it's much easier to send a written response to something just read on the computer by pushing some computer buttons compared to writing a letter, putting it in an envelope, getting a stamp and finally taking the letter to a mail box.

This article is about children and the Internet. What can children do when they are online? By studying different kind of web sites for children, the aim is to find out more about children's participation on the Net. But it is important to point out that this work is far from complete. Studying the Internet is difficult. For example, it is impossible to get a complete picture of the Internet because of its enormous amount of content and its power to change quickly. This study is based on one month's work in front of the computer during the fall 1998 and therefore it is best viewed as a rough outline. The focus is on web sites for children, not adjacent web sites for parents or teachers. The goal was to present a global outline. But because the production of sites is not spread equally around the world, there will be a focus on the countries that produce the majority of the web sites. The fact that the study is done from a Swedish perspective means there might also be a predominance of Swedish sites in the examples.

Use of the Internet

The global Internet community has grown rapidly during the 1990's, and only a few countries still do not have access to the Net. Maps from the Network Startup Resource Center (http://www.nsrc.org) show that almost every country has access to the Internet, or will have shortly. The only countries in Africa that did not have full access during the fall of 1998 were Libya, Somalia, Eritrea and Congo. But all were marked as countries to receive full Internet access shortly. Many of the small islands of the Caribbean and the Oceania do not have the Internet yet, and there are also a few countries in Asia with no known connections: Afghanistan, Bhutan, North Korea and Myanmar.

However, maps that show that most countries do have full Internet access give a somewhat distorted picture. Many countries in the world have a telecommunication infrastructure not suited for the new technology. For example, in Sub-Saharan Africa the teledensity is less than one per 200 inhabitants, and the telecommunication network is analogue and in many sections highly unreliable (Jensen, 1996). The same goes for many countries in Asia and South America. There are other barriers, too. In some countries the Internet is seen as a threat and, therefore, access is limited. China is said to be the most regulated environment for the Internet in the world (Hwa Ang & Meng Loh, 1996). Chinese Internet users are required to register with the police. In many of the developing countries the Internet is mostly used by universities for research. Due to the economic standards in those countries, the Internet has not reached homes as in some of the Western countries. But what most researchers say is that the Internet will grow explosively in most parts of the world, and any telecommunication infrastructure problems will be overcome.

It is quite clear that children in countries with poor access to the Internet due to the telecommunication infrastructure or lack of computers, do not use the Internet yet. Therefore, there aren't many web sites for children produced in these countries.

A map of Internet users differs from an access map. Of all the 97 million users in 1998, 53 per cent are found in the USA, 24 per cent in Western Europe, 8 per cent in Japan, 7 per cent in Asia excluding Japan, and 8 per cent in the rest of the world. These figures come from the International Data Cooperation (IDC), which specializes in analyzing Internet use in the world (*Dagens Nybeter*, 1998). The IDC predicts that by the year 2002, users will increase to 320 million with the USA still dominating with 42 per cent of the users.

An article in *Newsweek* (1998) refers to a study that shows that more than 9.8 million children are using the Internet, a number that is expected to increase by three times by the year 2002. What we don't know about the year

2002 is how children will use the net. And, in fact, we don't know much about that phenomenon today.

One way to find out more about children's use of the Internet is to study the content on the different web sites for children. In doing so, we can learn about what kinds of information and activities are offered to younger users.

The Internet map for children

The Internet is sometimes referred to as the Information Highway. That term suggests that the Net contains information that users can search for by traveling along different paths. This process is called surfing. But the Net is described as a new kind of community in which users can participate in many different ways. The problem is that the Internet is not easily defined. In certain ways it is a traditional mass medium, like magazines, newspapers, radio stations, and TV channels. But the difference between the Internet and the traditional media is interaction. You can instantly write to the editor of a magazine you just read on your computer's monitor.

The most striking thing that hits anyone who goes online is the amount of content that can be found on the Internet. So any attempt to get a complete picture of what the Internet has to offer is doomed to fail. Instead, the Net has to be viewed in small portions in an attempt to digest and organize the content. After hours spent in front of the computer traveling back and forth to hundreds and hundreds of web sites, I think I have got just a clue of what different kinds of sites can be found for kids. The examples that follow are organized under these categories: "Guides", "Communities", "Clubs", "Organizational sites", "Commercial sites" and "Media".

There are, of course, many other names used for the different kinds of web sites. And sometimes it is impossible to classify a site. For example, web communities are usually quite complex and in some cases referred to as online playgrounds. Organizational sites and commercial sites can also be structured as communities. I have chosen to use these categories of web sites to make the article easier to read in the hope that the reader will get an idea of the types of sites that are accessible to anyone with a computer, an Internet connection and a good infrastructure for telecommunications.

Web guides

Web guides can be seen as road maps to a variety of groups and interests. There are many road maps for children to follow on their search for interesting sites on the Net. Some of these are declared as kid-safe, i.e., they are guaranteed free of violent content or other information that could harm children. They are also usually free of advertising. Most of the web guides are designed to help children find meaningful sites on the Net. Some private users have created their own guides for children. Their interest might be the fact that they are parents themselves and therefore want to offer children a safe map on the Net. Some organizations that work to protect children from harmful information in society, create web guides for children. A third and common producer of web guides is libraries. There are also web guides to specific interests, such as religion. Even companies create web guides for children.

Lars Ekdahl's Kids Favourites (http://home1.swipnet.se/~w-10310/kideng.htm) is an example of a web guide produced by a private user. The web guide is Swedish but the user can choose Swedish or English. The guide links the user to different kinds of sites, like communities, game sites, and special interests. It is also interesting to note that many web guides link to other web guides. From *Lars Ekdahl's Kids Favourites* you can link to *Berit's Best Sites* (http://db.cochran.com/li_toc:theoPage.db). Berit is not, in fact, a private user producing her own web guide. She is an employee of the Canadian film and TV production company Cochran Entertainment. Berit Erickson is a librarian working for the company and she has maintained the directory of web sites since 1994. There are almost 900 sites to be found on Berit's web guide, and they are all rated out of five. The sites are for children up to age 12. The web guide is easy to use because the topics are very clear. Chat sites are found under the category "Kids on the Net". Help for school work is found under the category "Serious Stuff". This category is divided into different subjects such as art, environment, history, science and math. Under the category "Just For Fun", children can find magazines, TV and movies, music, sports and much more.

The next example of a web guide for children is somewhat different from Lars Ekdahl's and Berit's, though some links could be the same. *Christian Kid's Link* (http://www.netministries.org/kids.htmls) is an American web guide to Christian sites. The guide contains about 100 links. There are links to activity sites with games and stories, sites for Christian TV programs for kids, sites with Bible story videos to be bought, and so on. The web guide also links to commercial sites. Most of the sites are reviewed before they are added to the *Christian Kid's Link*.

Another interesting web guide is *Yahooligans* (http://www.yahooligans.com). This is a complex American site that combines guide, community and club. This site will be discussed in the section on web clubs.

Web communities

Web communities on the Net are much more complex than web guides. They include guides with links to other similar sites. A web community has many different activities to offer the user. The biggest communities for children are in English and, not surprisingly, they are American. Some of the American communities aim to reach international users. For example, *Kids' Space Connection* (http://www.ks-connection.com) is American but some parts are translated into Japanese. The aim is to foster literacy, artistic expression, and cross-cultural understanding among the world's children. The web site has won lots of awards since it started as a personal homepage some years ago. The community gives children the opportunity to publish stories, drawings and music. Within the community there is a town called *Hop Pop Town* (http://www.kid-space.org/HTP/index.html), a special project for children aged 3-10 that encourages them to improvise musical sequences. *Kids' Space Connection* regularly surveys follow-up users. Every month some data are presented about the users based on a questionnaire that any user can complete. The data from July 1998 shows that 73 per cent of the users came from North America, 6 per cent from South America, 7 per cent from Asia, 5 per cent from Australia/Oceania, and 9 per cent from Europe. There are hardly any users from Africa. Most of the children who connect with the *Kids' Space Connection* are girls, 74 per cent. More than half of children are aged 10 to 13 years old. When they browse on the Internet, 46 per cent do this alone, 38 per cent with parents, and only 3 per cent with friends.

Another community is *Bonus.com* (http://www.bonus.com), also called the *Super Site for Kids*. This site is American as well and mainly focused on fun activities and games. There are more than 600 Java games, and users can play the same game at the same time. The multi-player board game "Battlefield" can host up to 1,000 players at once. The *Bonus.com* site also offers kids opportunities to create their own music, color drawings, etc.

KidsCom (http://www.kidscom.com) is one of the longest-running children's sites on the Internet. The site has been online since February 1995, and is described as an electronic playground for kids aged 4-15. The company behind the site is Circle 1 Network, an American company with headquarters in Milwaukee, Wisconsin. The aim of *KidsCom* (and the other two sites created by Circle 1 Network, *Parents talk* and *Yazone* for young adults) is user interaction. Circle 1 Network may be an American company, but its ambition is to create a community for children around the world. "Find a Key Pal" gives children the opportunity to find key pals from all around the world. Children are also encouraged to interact by answering and discussing a weekly question. During one week in late October 1998, users were asked whether they believe in ghosts. In four days 90 children had discussed whether they believe in ghosts or not. Most children came from the USA (54) and Canada (24), but a few kids wrote from China, Taiwan, Singapore, Australia, New Zealand and Spain. The question was of current interest because of the coming North American celebration of Halloween. This is what a 14-year-old American girl wrote:

> Yup, ghost are real kids! I've heard them, spoke to them and have even seen them. They are displaced energy. After all energy never dies, it goes on and on, forever. So what happens to a person's energy after the death of a human body? Each person's energy goes on, even after death.

Many of the children chose to discuss the question from a different, non-scientific angle – believing in or not believing in ghosts was a part of their religious beliefs. Needless to say, the debate showed that children like to express their own views.

A French site called ***Premiers pas sur internet*** (http://www.momes.net) could also be considered a community. This site is for children aged 3-16, and it offers different activities such as chatting and discussing hobbies or writing for a web magazine. Since October 1995, this site has had more than half a million visitors.

Barnlandet (Children's Country) (http://barnlandet.se) is a Swedish web community for children. To reach the site users have to give away personal information. The site is built like a landscape: there is a sea with many small islands. Kids can visit the virtual islands for different activities. Communication between the islands is made by a system of messages sent in bottles. Kids can meet famous characters from Swedish children's books on the islands.

Clubs

It is often difficult to distinguish between a community and a club. Many of the communities also have special clubs for children. The difference is, of course, that you have to be a member of the club. You can find many different types of clubs on the Internet, from personal clubs with few members to huge international ones with fees.

The *Kids' Space Connection* has a special site, called *The Village Club* (http://www.ks-connection.com/village/recent/club.html). Here, children can create their own clubs to support their interests and to find new friends. *The Village Club* is quite international with many such sub-clubs. For example, *The Chatting Club* (http://www.angelfire.com/ny/CLUB911/index.html) is a club from the Dominican Republic and the members meet every week to talk online. Another example is *Young Authors Club* (http://expage.com/page/youngauthorsclub) from Scotland. In October 1998, the club had 74 members. Many of these clubs are very specific and have few members. These three examples illustrate how *The Village Club* works:

> *Fashion Nuts*, age group: 10-16
> URL:http://members.wbs.net/homepages/f/a/s/fashionnutdagroove.html
> Contact Person: Manny (13), Ontario, Canada
>
> A club for fashion nuts. You get newsletters, there are jobs and major tips on make-up, hair, nails and all of the beauty stuff. You will also get to see the coolest clothes. There will be awsome links and much much more. So please join it is totally 100% free.
>
> *You Go Girl!* age group: 9-14
> URL: http://freezone.com/homes/h/Hansongrrrl/coolcat.html
> Contact Person: Kasey (10), USA
>
> My homepage is not about the club but to join you may e mail me or go to my page, look around and e mail me. You get a pen pal, bunches of newsletters,

> a club name, and a e-boy. That is where you boys come in, e mail me to be a e-guy.
>
> *Fun Petland*, age group: 9-16
> URL: http://www.angelfire.com/hi/funpetland/index.html
> Contact Person: Poofy (10), Singapore.
>
> This club is an absolutely fun club. It has just been put online and is looking for members. Your "pet" can communicate with another "pet" in here. If ya don't understand, visit moi homepage then. If ya are not interested, please, please just visit.

There were 90 clubs listed in *The Village Club* in October 1998. Most of these clubs are from the USA (47) and Canada (11), but there are also some clubs in the following countries: Singapore (8), Australia (3), Scotland (4), New Zealand (2), Malaysia (2), England (2) Taiwan (2), Turkey (2), the Philippines (2), India (1), South Africa (1), Peru (1), Papua (1), the Dominican Republic (1), Zimbabwe (1).

Club Yahooligans! (http://yahooligans.com/docs/club/index.html) is a part of a combined web community and web guide. To become a member the child has to give some identifying information, such as first name and first initial of the last name, age, hometown, e-mail address, special interests and how the computer is used. Giving the e-mail address is optional, and only *Club Yahooligans!* information is supposed to be sent to the address. The information is not sold to anyone or given to anyone outside of *Yahoo!* without written permission from parent. The user information in aggregated form, however, is given to parties outside *Yahoo!*

What the *Club Yahooligans!* has to offer to its members seems quite narrow when compared to the *Yahooligans! Web guide* (http://www.yahooligans.com). *Yahooligans! Web guide* offers lots to see and do. For example, the web-cams from many remote places in the world allow users to check out a part of the city of Karlskrona in the southeast corner of Sweden or the Frazier Park School Playground in Pine Mountain Club, California, USA. You can also take a random leap on web site roulette. *Yahooligans!* has even more to offer the user, from help with homework to the opportunity to chat with celebrities. Every week there are new events under *Net Events* (http://headlines.yahoo.com/Full_Coverage/Yahooligans/Net_Events). For example, children are invited to go online at certain times to chat live with sport stars, singers, experts, etc. The *Net Event* site serves as a guide to link children to the chat sites where events take place. *Yahooligans!* also has chat sites, such as *Headbone Zone* (http://hbz.yahooligans.com/hbzchat) with separate chat rooms for children and teenagers.

KaHooTZ (http://203.36.75.39) is an Australian club. It is a private club for children aged 6-16 and members need a *KaHooTZ* CD-ROM and a password. The membership fee is about 60 Australian dollars a year. The club runs on the Internet, but it is not connected to the World Wide Web. Therefore, members cannot access public web sites. The club, run by the Australian Children's Television Foundation, Telstra and Hewlett-Packard Australia, is just for kids. Inside the club children can create artwork and compose music. The goals are to improve children's literacy and computer skills, encourage creativity and communication, promote cultural and information exchange, and to help children develop a sense of individuality and self-confidence.

Kidlink (http://kidlink.org) is a club for children around the world. Based in Norway and owned by the non-profit organization the Kidlink Society, activities on the site include chats and discussions, artwork and projects. The activities can be completed in different languages, such as English, French, German, Japanese and the Scandinavian languages. Children can participate without paying. The organization is supported by voluntary membership fees.

Organizational sites

Many organizations have special sites for children within their web sites. It is quite common for big sports organizations and clubs to include something on their web sites for the youngest fans. Religious and political groups also create web sites for children. What follows are some examples of organizational sites that promote religious and political values, and organizational sites for children who are sports fans.

The Christian Children's Page (http://www.geocities.com/Heartland/1588/index.html) is structured as a community. The aim is to create a site for children to learn God's Word, His creations and Christian family values. Children have the opportunity to write stories, poems and testimonies that will be published on the site. Children can also read stories about Jesus and play a game called "The Hidden Passage". *The Christian Children's Page* includes links to many other sites with Christian values.

Children can also learn about politics on the Internet. The Swedish organization *Unga Örnar* (Young Eagles) within the Swedish Labor Movement offers a site (http://www.ungaornar.se) with chat groups, games, e-pals and web postcards to send to friends. The organization claims to be independent of political and religious groups, but it is a member of the International Falcon Movement - Socialist Educational International (IFM-SEI), an organization with members in 50 different countries. By tradition, Unga Örnar has been strongly linked with the Social Democratic Party.

Many of the Major League Baseball teams and professional basketball and hockey teams have special sites for their youngest fans. An example is *The Chicago Cubs For Kids Only* (http://www.cubs.com/fanfare/kids/kidson.htm). This site has different activities for kids: there are games to play, trivia questions and announcements of upcoming events. There are also baseball tips from the pros, such as how to throw a fastball and how to catch a fly ball. Some of the web pages include advertisements that are not connected to baseball. For example, on one page there is an advertisement for Barbie dolls.

The Children's Ombudsman in Sweden (http://www.bo.se) safeguards the rights and interests of children and young people as written down in the UN Convention on the Rights of the Child. The web site includes information for children who have questions about their rights and obligations in society.

Commercial sites

Some of the commercial sites are like big communities combining all kinds of content directed to children. For example, *Disney.com* (http://www.disney.com) offers a variety of activities for children, and functions also as a huge marketing tool. There are sites for Disney movies, TV-shows, books, radio and magazines. There are also activity centers like "Disney's Blast Online" with games and stories for kids. From November 1998, "Disney's Blast Online" is also given in Swedish for the young Swedish Internet users. There are Disney stores with hundreds of items. The Disney site also has chat sites and clubs. These big commercial sites are like communities of their own with their own shops and media. Examples of other multinational companies with sites for kids are Kelloggs, Colgate and Nabisco. These web sites look like kids' communities or online playgrounds found elsewhere on the Net. But the underlying interest is different because the companies have an economic interest in exposing their products to children.

The Internet is a huge market place. Children can virtually visit stores and buy things with the help of an adult. They can also try parts of computer games and then decide if they want to buy the whole game or not. A popular site for children interested in software games is *Gamespot* (http:www.gamespot.com). They can read about new games, try new games, and even participate in contests.

Children can also take a stroll through a toy section of a department store. For example, *Leknet* (Play Net) (http://www.leknet.se) is a Swedish toy store on the Net. The store is divided into different departments based on age and interests. The web site tells the visitor the store's most popular toys in terms of sales. Every week the top sale items are presented. Big international toy stores like *Toys"R"Us* (http://www.toysrus.com) offer online shopping, too. This site also has a virtual playground for kids with games to play or activities like puzzles and word jumbles. The children can check the release dates for new video games as well.

Media

The Internet media for children includes magazines, children's pages in daily newspapers, radio stations, and television. The Internet allows the printed press to publish interactive magazines directed to children. Examples are the Canadian magazine *Stone Soup* (http://stonesoup.com) and the *National Geograph-*

ic's special editions for children (http://nationalgeographic.com/kids). These Net magazines include a certain amount of content, but the aim is to have children subscribe to or buy the printed version. Net versions of magazines give children the opportunity to contribute feedback on the content. The Net versions also make available information that would be impossible to include in the printed version. For example, in the Halloween issue in October 1998 *The Sports Illustrated for Kids* (http://www.sikids.com) gave the young reader the opportunity to create his or her own ultimate Halloween drink by filling in the blanks of a questionnaire.

Time For Kids (TFK) (http://pathfinder.com/TFK), is another example of a magazine directed to children. Every issue contains letters to the editor with feedback on articles in previous issues. *TFK* also contains surveys of current interests in the form of yes/no-questions.

When it comes to many magazines and even daily newspapers, the Internet gives a new way to communicate with new groups of readers. An example of this is the Swedish weekly magazine *Ica-kuriren* that now also has a net version of its kid's page *Barnkuriren* (The Children's Courier) (http://www.kuriren.ica.se/barn/index.html). Here, children can answer survey questions like "Can you swim?" or "Have you been abroad?", enter contests to win T-shirts, and get their names on the Net on their birthdays. Because the main magazine has a strong focus on cooking, children can also have their favorite recipes published on the Net. This Net site is updated daily.

Newspapers also have a new opportunity to reach young readers. A Swedish example is the local daily newspaper, *Vestmanlands Läns Tidning (VLT)*. The Internet version of the newspaper has a site for the children 12 years of age and under (http://www.vltmedia.se/news/klos.html). This site encourage children to send e-mails to the paper or to sign up as a reporter. Children are also encouraged to make drawings, write stories or poems, make Top-10 lists, and take photos to be published in the printed version.

If children are not satisfied with the newspapers available to them on the Net, they can create their own. The site *CRAYON* (Create Your Own Newspaper) (http://crayon.net) gives all the tools needed to create a newspaper. The site includes sources of news, such as newspapers, newswires and radio news. This is an American site, so the news sources are mostly American. But children are also given links to major newspapers in Canada and Britain, as well as other English papers in the world, such as *The Jerusalem Post* and *This Week* in Germany.

How can television be described on the Internet? There are numerous sites about popular TV series, such as *Bananas in Pyjamas*, *Sesame Street*, *X-files*, *Baywatch* and *Bailey Kipper's P.O.V.* Some series have more than one web site, usually an official site and a few unofficial sites created by fans. The TV series *ER* once had an unofficial site created by a Swedish medical student. On some of the sites, children can write to their favorite character. For example, the American station PBS has a special site for children, *PBS Kids! Online* (http://www.pbs.org/kids), where children can send e-mails to characters. The channel also has a site for older children called *Zoom* (http://www.pbs.org/wgbh/zoom), where users are encouraged to send in ideas for episodes or stories for upcoming TV shows. The British Broadcasting Company (BBC) has a children's site, *The CBBC* (http://www.bbc.co.uk/cbbc), that offers different activities. Children can read the latest news, play in the "Games Arcade" or visit the *Teletubbies* playground for preschoolers to look for hidden things or listen to what different animals sound like.

The Internet is sometimes referred to as a huge data base containing information and facts beyond all control. For anyone interested in film and TV trivia, it is hard to think of a better source than the Internet. Sites about TV series often include information about all episodes ever broadcast and facts about characters and cast. There are even some sites about TV series that were broadcast in the 1960's and 1970's.

The use of the Internet as a "channel" for radio stations is growing, and there are even some sites that are directed to children. For example, *Net Radio* (http://www.netradio.net) has a special channel for children, *KidzHits* channel. Children can choose the type of music they want hear. On the site, CDs are presented and offered for sale with links to the companies that sell them. The Swedish radio channel P3 has a special site for its news program *Ketchup* for kids aged 10-15 (http://www.sr.se/p3/program/ketchup/nyhet.htm). Children can listen to the latest news presented on the program. These news are directed specifically to children and, therefore, the topics or the angles differ from the news presented to adults.

The news service organization *Children's Express* (http://www.ce.org) offers news produced by kids. On the Net, *Children's Express* has a monthly updated web site with articles. Children are encouraged to participate by writing an editorial or a story. *Children's Express* is American but has also bureaus in the U.K.

Conclusion

The Internet is American?

More than twenty years ago, Jeremy Tunstall wrote in his book *The Media are American* that at least two contrary media trends could be foreseen (Tunstall, 1977). First, the Americanization of media, particularly film and television, would continue. The second and contrary trend would be that new media forms, like cable television, cheap videotape cameras and local radio, would encourage ethnicity. The Internet is a new media form accessible to anyone who has the technical equipment, not only as a user but also as a producer. The Net gives individuals the opportunity to create and communicate. Consider the examples of clubs created by users in *The Village Club*. But despite the fact that the Internet is spread world-wide, most users and producers are found in the USA. And unlike the media situation twenty years ago, when Tunstall wrote about the Americanization of media, accessibility does not depend on national media politics. It is up to the user to choose which web site to visit. The Internet is an example where the two contrary media trends meet: the heavy influence of American-produced content continues, but the accessibility of the Net encourages ethnicity by giving the opportunity to create and communicate to local communities or regions.

One problem facing non-English speaking users and producers is the fact that the English language is dominant. The web sites produced in non-English speaking countries will only be used by those people living in the countries or those with ties to the countries. The Danish web sites for children will only be used by Danish children, but American web sites for children will also be used by Danish children. Web sites for children living in areas where the Net is not well-established tend to be Americanized. The Israeli web site, *Aladdin* (http://www.aladdin-internet.net) has one page for children, which is basically a guide with links to some American sites. So in many ways, it could be said that the Internet is American.

It all looks the same

Most web sites for children share a similar structure. They are shaped like online villages with different playgrounds. Some of these villages are governed by economic interests, others by political or religious interests. Fortunately, many are also created purely in the interest of children. But the point is that web sites all tend to look the same, so it is extremely important that kids learn skills to recognize hidden messages that can be found on some sites. Otherwise, there is a risk that children could be targets for anyone who wishes to spread propaganda on the Internet. This problem has been pointed out by Montgomery and Pasnik in a report on the threats to children from online marketing:

> Unlike television, which the entire family may watch together, many children use their computers alone. Children also tend to have greater computer skills than their parents, which makes periodic monitoring more difficult. (...) They (the parents) are unaware that children's Web sites can be more intrusive and manipulative than the worst children's television. (Montgomery & Pasnik, 1996, p. 19)

Advertising on the Internet varies from easy-to-read banners across web pages to messages sent to user e-mail addresses. In a Norwegian study, Borch points out that some of the commercials are a mix of information, entertainment, market analyses and advertising that are hard to unmask, even for adults (Borch, 1998).

Advertising is not the only problem. When organizations with ideological purposes, political or religious, go online with web sites that look exactly like entertainment or educational web sites, children must have the skills required to recognize a hidden agenda.

Controlled participation

When it comes to the question of children's participation on the Web, there are two contrary trends. First, children's web sites offer lots of activities. But often participation is controlled or limited. For example, consider the site that provides pre-written messages for users to e-mail to world leaders. Or web pages that provide drawings for children to color, giving only an opportunity to choose colors. Second, the Net encourages children to communicate and interact by participating in discussions and by writing stories and poems. The fact that the Net encourages children to communicate and interact with children all over the world must be seen as one of the greatest results of this global computer network.

This article gives a somewhat fragmented picture of what can be found on the Internet. There is a great need for future studies about the content and use of the Internet, particularly when it comes to young users. Today's children, unlike many adults, understand the concept of the Internet, and they know how to use it. Considering the fact that the number of children using the Net can only rise, the threat of persuasive powers, ideological, commercial or cultural, must be identified and overcome. The challenge will be to provide children world-wide with the necessary skills to use the Internet wisely.

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(see also the list "Internet Addresses by and for Children" in this book)

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Barnkuriren: http://www.kuriren.ica.se/barn/index.html
Barnlandet: http://barnlandet.se
Berit's Best Sites: http://db.cochran.com/li_toc:theoPage.db
Bonus.com: http://www.bonus.com
The CBBC: http://www.bbc.co.uk/cbbc
The Chatting Club: http://www.angelfire.com/ny/CLUB911/index.html

The Chicago Cubs For Kids Only: http://www.cubs.com/fanfare/kids/kidson.htm
Children's Express: http://www.ce.org
The Children's Ombudsman in Sweden: http://www.bo.se
Christian Kid's Link: http://www.netministries.org/kids.htmls
The Christian Children's Page: http://www.geocities.com/Heartland/1588/index.html
Club Yahooligans!: http://yahooligans.com/docs/club/index.html
CRAYON: http://crayon.net
Disney.com: http://www.disney.com
Fashion Nuts: http://members.wbs.net/homepages/f/a/s/fashionnutdagroove.html
Fun Petland: http://www.angelfire.com/hi/funpetland/index.html
Gamespot: http://www.gamespot.com
Headbone Zone: http://hbz.yahooligans.com/hbzgat
Hop Pop Town: http://www.kid-space.org/HTP/index.html
KaHooTZ: http://203.36.75.39
Ketchup: http://www.sr.se/p3/program/ketchup/nyhet.htm
Kidlink: http://kidlink.org
KidsCom: http://kidscom.com
Kids' Space Connection: http://www.ks-connection.com
Lars Ekdahl's Kids Favourites: http://home1.swipnet.se/~w-10310/kideng.htm
Leknet: http://www.leknet.se
National Geographic: http://nationalgeographic.com/kids
Net Events: http://headlines.yahoo.com/Full_Coverage/Yahooligans/Net_Events
Net Radio (KidzHitz channel): http://www.netradio.net
PBS Kids! Online: http://www.pbs.org/kids
Premiers pas sur internet: http://www.momes.net
The Sports Illustrated for Kids: http://www.sikids.com
Stone Soup: http://stonesoup.com
Time for Kids: http://pathfinder.com/TFK
Toys"R"Us: http://www.toysrus.com
Unga Örnar: http://www.ungaornar.se
Vestmanlands Läns Tidning: http://vltmedia.se/news/klos.html
The Village Club: http://www.ks-connection.com/village/recent/club.html
Yahooligans! Web guide: http://www.yahooligans.com
You Go Girl!: http://freezone.com/homes/h/Hansongrrl/coolcat.html
Young Authors Club: http://expage.com/page/youngauthorsclub
Zoom: http://www.pbs.org/wgbh/zoom

Bhima Patrike

An Indian Wall Magazine for Working Children

Kavita Ratna & N. Lakshmi*

> Grown-ups never understand anything by themselves, and it is exhausting for children always and forever to be giving explanations. (Antoine de Saint-Exupéry)[1]

For those of us who have been very intimately linked with *Bhima Patrike* – the Concerned for Working Children's wall magazine for working children – over the past eight years, it seems a Herculean task to condense our experience into an article. *Bhima Patrike* is an integral component of our work at the Concerned for Working Children.

The Concerned for Working Children (CWC), a secular, democratic, national, private development agency, is one of the first organisations in India to work exclusively on the issue of child labour.

CWC upholds that organised representation of working children and their protagonism have to be recognised and respected. No decisions or actions which have an impact on working children should be taken without consulting them. The rationale for this belief is that working children are their own first line of defence; that working children know their situation best; that working children have a right to participate in decision making processes where decisions concerning their lives are being made; and that working children have a right to change the world into a place without exploitation.

Hence CWC has facilitated the mobilisation of working children as a union – Bhima Sangha – to fight for their rights as workers and as children. CWC is also facilitating the process of child participation and protagonism in India, Asia and other parts of the world in collaboration with other non-governmental organisations.

Access to information is critical for children to realise their right to information and their right to participate in decision making processes. This is especially true for child workers, who are forced into the adult world of work, but get little help in finding their way around it. This thinking is basic to our belief that children are capable of advocating for themselves and participating in the process of development as equal partners.

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* With inputs from Bhima Sangha and field activists

350

In order to be effective as protagonists, children have to access relevant information. They should be enabled not only to access relevant information from different sources, but also to disseminate their information to different social actors. The genesis and growth of the magazine *Bhima Patrike* has to be understood within this larger context.

> Until the lions have their historians, history will always be told by the hunters. (South African proverb)[2]

Bhima Patrike: Genesis, growth, children's participation

> No one listens to us because we are children. (Lakshmi, Kalmargi)

Bhima Patrike began in November 1989 in response to an urgent need for information expressed by children. A series of discussions were held with children and among ourselves to identify the most appropriate medium of communication. *Bhima Patrike* began to take shape. Written in a simple language and creatively illustrated, it soon became part of the lives of the children we worked with.

In recent years, children have started reporting for *Bhima Patrike*. Children who have a flair for writing, and children who can quickly grasp the newsworthiness of a process, event or programme, have been effective correspondents of the magazine.

Many of the children prefer to talk rather than write about their observations, experiences and opinions. Bhima Sangha, the working children's union, is presently identifying a few more child reporters from among themselves to join the editorial committee of *Bhima Patrike*. Along with CWC they will find out what additional skills these young reporters require and organise training programmes for them.

Representatives of Alur Bhima Sangha and Uppunda Bhima Sangha have started their own news magazines to focus on information about their Bhima Sanghas. The Bhima Kala Ranga (Bhima Sangha's Art Forum) also has its own magazine which focuses on the experiences and achievements of their forum. It carries interviews with performing artists of the region, as well. These magazines are hand-written and illustrated by children.

Bhima Patrike sets out with many important responsibilities. It carries relevant information to children; it helps them to interact and identify with each other; it records their opinions and responses and provides a space for their self-expression. In this process, it empowers them to such an extent that they begin to access inputs from many other sources of information.

Bhima Patrike's carefully planned editorial contents and painstakingly executed layouts are always designed to ensure that the magazine talks *with* children, not down to them. Children feel a strong sense of belonging with *Bhima*. They await it, welcome it, respond to it, contribute to it and criticise it – all with a tremendous sense of affection, integrity and ownership.

News and information

> I was fed up of listening to everyone saying "Get educated, learn well". *Bhima Patrike* taught me how to do that. (Suresh, Bangalore)
>
> I would like to read and find out what is happening in our country. (Nanjunda, Bangalore)

The monthly contents of the magazine are selected after careful thought and considerable discussion. A regular component of *Bhima Patrike* is its news items, which cover regional, national and international current affairs. Whether it is the riots in Bangalore which affected the children on the street, or the announcement of the national budget which has given low priority to basic services, or the situation of children during the Gulf War – they all have a place in the magazine.

One of the challenges in writing for *Bhima Patrike* is to be simple and brief without becoming simplistic. While dealing with topics like General Agreement on Trade and Tariff (which is likely to impact these children quite directly and negatively), and the sexual abuse of children (of which several of these children are victims), a lot of thinking goes into how the report has to combine information, explanation and humane interpretation. The discussion sheet regularly sent out with each edition of *Bhima Patrike* elaborates upon these complexities and provides either additional information or sources for extra material. These sheets are meant to help activists plan and prepare for their sessions with children using *Bhima*.

The presence and assistance of activists cannot always be counted on, because *Bhima Patrike* is not only used by organisations such as CWC but it is also pasted on walls in public places in villages, towns and cities for the benefit of children who are not necessarily attached to any organisation. So each edition of *Bhima Patrike* must also be able to stand on its own, self-contained and self-explanatory. Extra care is, therefore, given to the coverage of difficult topics and, when necessary, experts in the field are consulted to provide insight into the issue.

> In Brazil, street children are killed with bullets. Here, they are killed with lies. (Heriya, Haladi)
>
> There is no protection for children who work as domestic servants. (Manjula, Bhinnamangala)

Health education, role models and stories

Bhima Patrike also carries a regular health column which has achieved what days of medication would not be able to achieve. It not only highlights the possibility of preventing diseases – even with the limited resources available to the children – but it also discusses concepts of good health in the context of the environment and work hazards. A child recently wrote to us: "I never knew that the gruel I eat is so good for me. In fact, it is better than the junk food eaten by many rich children." The obvious usefulness of *Bhima Patrike's* holistic health education efforts has convinced us of the need to publish sets of these columns as separate booklets so that they can be more widely circulated.

Bhima Patrike also reserves a place for role models. These are about children who, individually or collectively, achieve something worthwhile. For example, it carried a report of children's response to the demolition of the Babri Masjid in December 1992. The children felt the 'disputed land' could be utilised most usefully to grow a forest. Many children who read this item wrote to *Bhima Patrike* to express their anger and sorrow about the violence that followed the incident, with thousands suffering for the sake of an issue which is of no real importance to ordinary citizens.

> Some people build temples, but are cruel to children. They are monsters. We will not help them. (Bhima Sangha, Basrur)
>
> We do not need kings. We will rule ourselves. (Umesh, Kanyana)

One of the favourite items of the magazine is the monthly story in the form of a cartoon strip. Folk tales, fables, parables, stories from history and mythology and even proverbs developed into little stories are brought alive by a renowned cartoonist. A compilation of these cartoon strips, along with the discussions points relevant to each and the children's responses to them, have been published as a booklet. Its popularity with both working and school-going children has encouraged us to bring out regular collections called *Cartoon Time*.

A space for children

Children eagerly await *Bhima Patrike*, read it or have it read to them, participate in discussions and arguments about its contents, and send in their responses and other creative efforts. In this process, their love for and identification with *Bhima Patrike* has grown. So they actively contribute to *Bhima* in the form of letters, drawings and accounts of memorable experiences.

Bhima Patrike thus provides a space for children to share their thoughts. It also serves as a link between urban and rural working children. There have been instances where letters from city children about the problems they have confronted after migration have been eye-openers to rural children planning to migrate.

> Parents who send children to the cities to work in hotels do not know what the children go through. If they did, they would not have sent the children. (Bhima Sanghas, Japti, Imbali and Kolkere)

A few children from Bhima Sangha who were members of an enquiry commission, looking into the blasts at the fire works and match factories of Tamilnadu, went to a Minister there. They had spent time with many children working in the fire work and match industries and their families. Based on their understanding of the situation, they wanted to make certain demands to the Minister. One of the remarks they made after this trip was:

> We were initially scared to talk to the Minister. But when he saw our tape recorder, he kept on asking us to turn it off. We immediately realised that he was scared of us because we could record his statements and later hold him responsible. We no longer were scared.

The children had, in their own way, assimilated the potential of the medium into their collective strength. They had sensed its role subconsciously then. That knowledge they have consistently furthered and used ever since.

Inspiring collective action

11-year-old Geetha was taken away from Belve Panchayat,[3] Udipi District, by a relative to work as a domestic help in Bangalore. Four years later when she returned to her village, it was evident that she was traumatised and had been abused and beaten. Her employers had sent her back without the full salary for her four years of work.

In Belve, one of her friends, Susheela who had read about children helping other children in distress in *Bhima Patrike*, brought this to the notice of Makkala Mitra (an adult member of the Panchayat who has been selected by children to help them in times of distress in CWC's Programme areas in Udipi, North Kanara and Bellary Districts).[4] Susheela said her friends, too, were inspired by the information in *Bhima Patrike* to help other children who were in difficult circumstances.

Makkala Mitra of Belve, actively supported by Makkala Panchayat (the children's panchayat) and Bhima Sangha (the working children's union), collectively decided to take up the issue with the help of Makkala Sahaya Vani (a community collective to protect children and their rights).[5]

Initially, Geetha's family was reluctant to take up the issue. Thanks to the initiatives of Bhima Sangha, they agreed to do so after much convincing and assurance. Geetha's father, backed by the field volunteers, sought his daughter's wages back from her ex-employer.

During the questioning at the Police Commissioner's Office, Geetha confirmed the harassment meted out to her. Unable to counter evidence provided by Geetha, the employer Akasha Rao was compelled to pay Geetha a compensation.

Makkala Panchayat and Makkala Mitra, together with members of Belve Panchayat and Makkala Sahaya Vani are now awaiting the first instalment. Her father accepted the recommendation of his Panchayat that the compensation amount should be used to provide for Geetha's education. Geetha is now safe at home.[6]

Bhima Patrike as a model

As a medium of communication, *Bhima Patrike* has proved to be a model for many groups and agencies. The District Primary Education Programme (DPEP) of the Government of Karnataka has started a wall journal called *Kali-Nali* (Learn-Play) for children in primary schools, with a focus on learning through playing. *Cartoon Booklet*, the compilation of the cartoon strips produced in *Bhima Patrike* (in the local language and English), has been translated to Sinhalese and published by Forut (a funding agency) in Sri Lanka.

Several groups working with women and in other areas of community development also use *Bhima* as a resource for neo-literates. Their subscription fees contribute to the income generation of *Bhima Patrike*.

There have also been repeated requests to CWC from different parts of India and the world to produce translated versions of *Bhima Patrike*. We have refrained from doing so because the strength of *Bhima* is that its audience directly and indirectly contribute to its production. However, CWC will be happy to train interested individuals and organisations to produce their own news magazines.

Bhima Patrike and Bhima Sanghas

Because of the strong links it has forged between the children, *Bhima Patrike* has proved to be a major motivator for the formation of Bhima Sanghas, the working children's unions which are integral to CWC's field work. Through these unions, the children have effectively demanded and advocated for their rights.

> We always thought that if six of us got together and spoke it would be just 'talking' and that if one person spoke and a large group listened it would be a 'meeting'. Now we know that our talk is also a meeting. (Vanaja, Chandri, and Jyothi, Basrur)

In the course of our work, child workers have proved time and again that they have a high level of decision-making capability. They have faced large public gatherings, press conferences, government officials, police officers and ministers to make specific suggestions that would better their lives. They have formed inquiry commissions and conducted in-depth studies collecting first-hand information on accidents that proved fatal to other working children.

They have adopted environment-friendly, appropriate technologies to improve their skills even in traditional occupations such as pottery, jaggery-making, agriculture and construction, and are actively involved in promoting such technologies among their families and communities. They have taken on a major role in sensitising their communities to health hazards and have imparted information about preventive measures. They have recognised the need to participate in the political process and have chosen and supported candidates for the local election, particularly identifying those who are concerned about children, the needs of the community and the protection of the environment.

> If people come to ask for votes we will find out what they have done for us and what they really plan to do for us. (Gangadhar and Manju, Namma Bhoomi)

We have repeatedly seen how children who are empowered have spontaneously decided to take up issues as a collective. This collective strength, coupled with a strong information base which has been backed by analytical skills developed through discussion, has made possible several achievements normally considered beyond the capability of children. *Bhima Patrike's* contribution to this process has been considerable – sometimes direct, sometimes indirect, but always significant.

> While taking decisions about any adult group, decisions are taken with the participation of those directly concerned. But when it comes to taking decisions about children's lives, adults consider themselves most eligible to make the decisions. All the mistakes in the world are a result of the decisions made by adults. When adults hand over this world to children, I hope that they will be modest enough to ask us about what kind of a world we would like to live in.
>
> We have to create a social system based on partnership. It is possible to realise our dream only when children are partners in development. (Nagaraja Kolkere)[7]

For us at CWC, the objective of *Bhima Patrike* is realised when children are enabled to participate as equal partners in development and to realise their dreams.

Notes

1. Page 6 in *The Little Prince* by Antoine de Saint-Exupéry.
2. Mentioned by Thabo Mbeki, Deputy President, South Africa, at a workshop on the implementation of The UN Convention on the Rights of the Child (UN CRC), Pretoria, 1997.
3. A panchayat is a community with local government.
4. Makkala Mitras are selected from among those who live in the same Panchayat. They are chosen on the basis of their sensitivity to children's needs and most importantly, their readiness to help and guide them in times of crisis and need. They should have a special concern for

working children. Makkala Mitras are regularly informed about the problems faced by children of the Panchayat.

5. The co-ordinating office can be accessed through a Toll Free Telephone help-line for children in difficult circumstances. This office is located in the office premises of the Commissioner of Police, Bangalore.
6. The names of the child and the employer have been changed to protect their identity.
7. Page 8, *Our Story, Our Dreams – Micro and Macro Influences on Child Labour* by Nagaraja Kolkere, one of the founding members of Bhima Sangha and now the President of Namma Sabha, a union of young artisans. Presented at Urban Childhood Conference, Trondheim, Norway, 1997.

Mambo Leo, Sauti ya Watoto

A Children's Magazine in Tanzania

Esther Obdam

In June 1996, kuleana center for children's rights[1] started a new project within its publications department: *Mambo Leo, Sauti ya Watoto* (Swahili for "Life Today, Voices of Children") – Tanzania's first magazine written and edited by children themselves. The magazine is printed on four A3 posters and can best be described as a wall magazine.

The reasons behind this project were twofold:

- The magazine would inform children about their rights and other subjects that affect and interest them in a way that is both fun and educational.
- It would provide children with a forum to make their thoughts, ideas and opinions known.

We started the *Mambo Leo* project with an editorial board of five to six children from the target group, meaning children from the higher classes of primary school, ranging from the age of 12 to 15 years. Together with two adult facilitators, they managed the production of the magazine. Articles and illustrations were solicited from children all over Tanzania.

In the first year, we produced four issues of *Mambo Leo*, following the system described above. After the fourth issue, we decided to take a step back and see how we were doing. The main reason for this was that we had noticed that we were asking too much of the children involved. The production process took too long and too much of the writing needed to come from this small group of children. We needed to look at what could be changed to improve the magazine and make it more effective and also make it more fun for the children involved.

What follows gives an overview of the experiences from the project and of what we have done with what we have learned.

Voices of children

Tanzanian society and especially the school system teach children that they are to be seen and not heard, that their ideas and opinions do not matter. When a child disagrees or fails to do what is expected of him/her, he/she is punished, usually beaten. The result is that children grow up believing that they are not worth being listened to. They often find it hard to formulate their thoughts, because they are never asked for their opinion; they are told what to think. Usually they are hesitant to speak up, out of fear of saying or doing something 'wrong' and being punished for it. The school system also forces children to learn through memorization, and not by thinking for themselves. This together with the harsh punishments for mistakes or any behaviour that is out of the ordinary, crushes creativity and imagination.

For *Mambo Leo*, this meant that the child editors found it hard to take initiative and preferred to wait for 'instructions' from the adult facilitators. In their choice of subjects they tried to do the 'right' thing, saying what they thought the adult facilitators wanted to hear, usually kuleana's point of view. As adult facilitators we spent a lot of time with the editors, trying to make them feel more comfortable and confident about their own ideas, and more free to do things in their own way. This was successful to a certain extent. The children liked coming to the office to share their experiences from school and home, and felt comfortable with the adults. Seeing their own names in print and having people comment on their work, also made them feel good about themselves. As more issues of *Mambo Leo* came out, the magazine started to inspire other children to write and send us their drawings, which made the work easier for the junior editors. Still a lot of the work depended very much on them.

What we have learned is that working directly and intensively with a small group of children can function. They clearly enjoy the attention, the opportunity to learn something new, to be part of something that is just for them and grow into their responsibility. But it should be for a reasonably short period of time, clearly set in advance. We have also seen that when the work became more editing and less writing, the editors enjoyed it more. Based on this experience we decided to change our mode of producing the children's magazine. The new way is to have a few meetings with a larger number of children, for example one class in one school. To discuss the magazine with them and the issues they would like to share with other children in Tanzania, on any subject they want, in any format they want, writing, drawing, poems, jokes, anything. Although the initial focus of the magazine was very much children's rights, we now see it more as a means for children to communicate amongst themselves, on whatever issues or subjects they feel are important. The next step is to work with a small number of children from that group to put together the magazine, select what will be printed from the materials collected from the larger group and what has been received from outside, see what they feel is missing and add that.

Our first trial of the new system was during the children's parliament, organized to celebrate the Day of the African Child on the 16th of June 1998.

During the parliament, children discussed all sorts of issues that they felt affected them and that the government should look at. We put up *Mambo Leo* sheets in the central hall, and invited everybody to write their thoughts and comments on what was going on. Also we provided time and materials for different groups to just sit and write or draw if they wanted to. Afterwards, a group of five children who attended the parliament met and put together the magazine, going through all the materials that had been collected, selecting what they felt should be included.

We found that this way of working and of producing the magazine is more effective and more fun for the children involved. The children attending the parliament were very enthusiastic about the magazine and the thought that there was a magazine just for them, that printed what they said. The editors clearly felt the responsibility of putting together something good out of everything they had and were proud to be involved and looked forward to the final product.

Based on this experience, we decided to continue in this way for a while, but in schools around us.

Children as part of society

Another lesson producing *Mambo Leo* has taught us is how much children are part of society and how, in order to be successful, any project involving them has to involve the people around them as well.

To work with the children on *Mambo Leo*, we have had to ask permission both from their parents and from their teachers. Since kuleana is an organization promoting children's rights, this was not always easy. In some cases, parents and teachers feared that we would have a bad influence on their children, making them rebellious and demanding. With regular communication and clear explanations about the project and its goals, we have managed. With the shorter production time it will also be easier to convince parents and teachers, because the magazine will take less of the children's time and the result of their efforts will be available sooner. *Mambo Leo* does, however, need to be careful not to be too negative about parents or school, because schools could refuse to display it, or deny their students the opportunity to contribute to it.

Schools are the main target for distribution of the magazine. To do anything in schools in Tanzania, you need permission from the Regional and District Education Officers. For *Mambo Leo* we did not only get their approval, but also their active support and co-operation. Without it, distribution of the magazine would have been very difficult. Now, with the co-operation from the educational authorities, the magazine is distributed to schools all over the country.

Only limited time is needed to seek endorsement of people and institutions around the children. Yet, without it, running *Mambo Leo* would have been virtually impossible. What is even better is that because teachers and the educational authorities are involved in the project, they feel a sense of ownership and pride when it works. As a result they actively support it, and for example, advocate its use in schools.

Conclusion

After two years of existence, *Mambo Leo* is still a learning project. We have come to realize that starting up a children's participation project very much involves the community around the children. The children are formed by that community, by the society around them, and when working with them that background needs to be taken into consideration and respected. To make a project like a children's magazine effective, it needs to fit into their world. The production should be done in such a way that the children enjoy it from beginning to end. That they feel responsibility for the project, but don't feel it as a burden, or a must. The balance is sometimes hard to find, but as the children get more experience and see that they are taken seriously when they speak up, they also become more vocal. With them we will continue looking for the ideal format for the project. Secondly, it should be realized that the people around the children participating need to be involved as well. This is necessary in order to support the children and allow them to take part, but also to make their work useful and believable. If we want to make children's voices heard and their opinions known, we also have to find people willing to listen.

Note

1. Kuleana is a local NGO promoting children's rights in Tanzania through an integrated programme of advocacy, resource, research, training, publications and solidarity with street children.

Australian Students Making Media

Roger Holdsworth

Connect, which started in 1979, is a bi-monthly newsletter reporting on and supporting student participation in governance and curriculum issues in primary and secondary schools[1] throughout Australia. The Editor and Publisher of Connect, Roger Holdsworth, sent us a selection of articles over the years especially dealing with schoolchildren's participation in the media. A wide range of Australian school projects have offered opportunities to pupils to, among other things, write and publish books, edit electronic newspapers, produce radio, video and television programs, make music and record it on CDs, and actively use the Internet – hands-on, real work that goes beyond the classroom and school. Some of the projects are still in progress, some no longer exist. We here reproduce excerpts from a few of the articles.

Students publishing *The Golden Shaft*[2]

On November 22, 1979, at Ballarat East High School's assembly hall, Mrs Nina Valentine, freelance interviewer for the ABC [Australian Broadcasting Corporation] and *Courier* book critic, launched *The Golden Shaft*, a 272 page book of recipes, remedies, oral history, social comment, interpretation, poems and stories contributed by over 300 students at the school.

Any student, regardless of ability or year level, was encouraged to have something in the book. Because of this, the quality of the work is uneven, but a compensating factor is the sheer range of experiences, abilities and forms of writing. To me this gives the book life, strength and vivacity that one does not usually encounter in any book.

So all the work is that of the students except for a couple of staff contributions. The look on some of their faces when they read their own work in a *real* book – indescribable. But what it meant to them – let them speak for themselves:

> The enjoyment of seeing my story in the book is a great thrill to me. It makes me feel like a famous writer. I wrote *The Lost Recorder* which is quite true. I hope people like my story. (year 7)

> Extremely satisfying to know my poem is in 1,000 books. (year 9)
>
> It makes me proud that I am part of the school book. It makes me feel good because it is a chance in a million. (year 9)
>
> How do I feel about having something in 'our book'? I think *The Golden Shaft* was a *golden* opportunity for students and parents and the people of Ballarat generally to excel and express themselves in literature, poems etc. I have a poem and a piece of prose in the book and I was and still am terribly excited about seeing my name and work in print. It was a valuable experience because it tended to build up my confidence and I doubt if the opportunity to be a part of a book like this would have been open to me anywhere else at any other time. This no doubt will set an example for other schools. (year 10)

What can we say about these comments?

- There is a strong feeling of pride in their own achievement, and also a pride in their school.
- There is a sense of power and self worth ("*my* story in a *real* book").
- There has been appreciation of hard times and struggle on many fronts – writing, editing, layout and selling.
- There is great pleasure in the thought that so many people will read their work.
- There is a very generous and giving spirit in the comments. Kids have loved to read the work of others and have gained an idea of the range of talent and ideas in the school. [...]

We must keep these questions at the centre of our teaching:

- Does the project bring out the potential in kids?
- Does it make them surprised at their talent?
- Is it something *real* for them?
- Is it something they will remember for the rest of their lives?

I was lucky of course – I had hundreds of kids willing to contribute pieces of work, I had the ready cooperation of other teachers, and a cooperative principal. Maybe a second *Golden Shaft* will come out; maybe other schools in Ballarat will contribute. Maybe something else, entirely different, will happen in the future. Who knows? Above all, we must hold fast to the truths of the children, the things that fire them up, that bring them to life.

Northern Access Television[3]

If you lived in Preston or Reservoir, in Melbourne's northern suburbs, you could have turned your TV to Channel UHF 31 [...] in late November 1990, and seen programs made by students from local schools.

You would have seen, among other programs, primary school students conducting a Junior School Council meeting and then discussing why it was important to have students as active participants in school decision making, secondary school students talking about their environmental action program and how it related to their school curriculum, students interviewing each other about the process of their presentations in the Rock Eisteddfod.

What you might *not* have seen, however, was the central and exciting roles that students played in producing these programs and getting them broadcast publicly within their communities.

This was the first test broadcast by Northern Access Television. The broadcast involved school community members – parents, students, teachers and consultants – from four School Community Development Program Networks in the area. How did the broadcast come about? How were students involved? What further plans exist?

Opportunities for students to present results of research, opinions, information and so on to a wider audience have been provided, for many years, through school/community newspapers and public radio stations. These projects have been characterised by two important distinctions:

1. The engagement of students with their community – thus the importance of school/*community* papers rather than simply school or student newspapers, and the importance of *broadcasting* programs to a broad community audience rather than limited access through (say) a school's loudspeaker system. Audience and interaction are vital.

2. The control and decision-making role of students in the presentation of media production – in contrast to occasional attempts by commercial or national media to include student comments but *on terms dictated by* the adult controllers of the medium.

Yet it's been noted that the medium that has most impact on the community (including students) is television. Until recently, there has been little opportunity for Australian students to have access to this area in ways that reflect the above criteria.

Certainly, students have produced video reports, yet have shown these only to other students and teachers. Alternatively, students have been actors and participants in TV broadcasts which have been set up and controlled by others. This is not to say that these examples haven't been useful, but in terms of student participation in television production, they have rapidly reached limitations.

Maria Savarino (a VCE[4] teacher), in a report for a public television station in Melbourne, has noted an example of this:

> Students at Tottenham Community Secondary College produced a video dealing with Youth Unemployment and Homelessness in 1990, as part of their Australian Studies Units 1 and 2 Course. This video was the result of researching the work ethic and youth unemployment in an increasingly automated and

> computerised society, within the area of study "Australia: A Fair and Equitable Society". The students discovered that youth unemployment often led to family conflict and homelessness. They decided to present their findings in a video format so that it would be more interesting and more accessible to other students in the school. Unfortunately, opportunities to show the video to their community are limited, as the large television networks are not interested in broadcasting student video. […]

The aims of the [Northern Access Television] project were formalised:

1. To provide information to members of the school community networks for Preston, Preston East, Reservoir and West Heidelberg about what's happening in the schools today;
2. To provide a forum for expression and debate concerning issues of educational and social importance in the community within the immediate telecast area;
3. To produce programs about subjects related to schools and education, the local community, social justice issues, music and the arts. Efforts will be made to include a wide range of programs from community groups whenever possible.

[…] Both in the content of the programs and in the actual production and broadcast, the participation of students was a central feature. […] They played many roles in which they were valued, given responsibility and treated as 'adults' in the project. […] This led naturally to inter-school and mixed-age discussions on curriculum and skill issues within the schools […]. Students' participation in the project encouraged them to investigate these curriculum areas, ask questions of themselves and others and to present their views on these matters. It encouraged self direction, self confidence, research, presentation, group learning and activity-based programs that had a real world outcome. […]

Northern Access Television is in the process of formalising its organisation in preparation for another test transmission in May 1991 with a view to another in November 1991. It has been recognised that student participation is one of the strengths of the group. […]

Previous examples have indicated that such a 'real world' outcome improves students' writing, teaches them communication skills, increases their knowledge of the local community and gives them a critical understanding of the medium – from inside.

"Community TV … allows interaction and awareness of what is going on locally. … (I)t doesn't just show what the large networks want everyone to see and accept, and it gives the people in the area a chance to see themselves on TV… ", said one student. "It got me more motivated to try and do something about my grades. It showed me that there can be a reason behind school", said another.

Schools 'on air'[5]

In 1991, primary school radio access began in a classroom at Nathalia Primary School. That grew and became a whole school radio club in 1992. This won an encouragement prize from the Goulburn North-East Curriculum Innovation Awards.

In 1993, an official time-slot for primary schools was provided on 3ONE FM, Goulburn Valley's community radio station.

Country Education Project (CEP) became supporters of the program by funding a Marantz recorder for quality interviews with community members. Many schools in the Shepparton District participated.

This year, schools across the region are participating. The "Schools On Air" program is aimed directly at primary schools. Secondary school students also get the opportunity to broadcast each evening from 4.00 to 5.00 p.m. Both school programs are coordinated by Mary Moore, Curriculum Consultant in the Kyabram District of the Goulburn North-East Region.

1994 started off with a successful launch in March. Students introduced guests, presented sessions and welcomed the guest speaker, Pieta O'Shaughnessy, Regional Manager for ABC Radio. Her involvement with community radio inspired us all. Students from the local schools presented symposiums on how radio was part of their school curriculum. The "Schools On Air" kit was then launched. The kit includes a manual and a video and is ideal for anyone planning to broadcast their own radio show. The evening concluded with a panel made up off students, parents and members of the local radio community.

So far this year, secondary students started on the airwaves in February. Primary students started their weekly broadcasts in June. Students will be broadcasting all through the year.

Students are involved in the total production of their radio shows:

- researching and understanding the role of radio;
- selecting presenters;
- allocating tasks such as writing, gathering, editing and researching;
- selecting material for presentation;
- practising voice skills;
- conducting community interviews;
- choosing music;
- reviewing program content; and
- going to air!

Radio can be incorporated into the classroom in a variety of ways. In some cases the whole school is involved! In larger schools, the entire upper school can be involved in the many 'behind the airwaves' tasks.

Radio is a perfect opportunity for students to increase literacy skills, develop a greater understanding of media, learn more about radio production. For teachers, radio provides problem-solving challenges, strategies for cooperative learning, and an exciting area to study across the curriculum. For the school community, radio provides opportunities to become involved in the classroom on a different level, to promote local history and tell stories relating to the local community. [...]

Running Water — the CD project[6]

Maribyrnong Secondary College, in Melbourne's western suburbs, is a single campus college with 430 students. The college is unique in that 94 per cent of the students are from non-English speaking backgrounds, with a significant proportion being refugees from countries such as Vietnam, Horn of Africa, Bosnia and El Salvador. The college has responded to a range of student needs with initiatives such as the housing program, the breakfast club, providing access to second-hand clothes and furniture and to an emergence relief fund.

More recently, the college has acknowledged that even with these physical and emotional supports, students who are deemed 'at risk' are likely to fact the prospect of an incomplete secondary education. Hence, innovative curriculum programs are being piloted to encourage students to stay at school.

One of the more significant programs was the CD Project which began in 1995. The project identified the universal appeal of rock music whilst drawing on the interest and talent within the student body. Students were encouraged to write and record their own material with the support of singer-songwriter Nicky Bomba – to value their thoughts, ideas and experiences expressed in a popular medium. The program attracted the full spectrum of personalities and backgrounds – from those who demonstrated a genuine interest in music and were academically successful with a stable family back-ground, to those who were homeless with little self esteem, compounded by feelings of disconnection from their peers and school life. This mix, although initially fragile, began to cement as the focus of making good music became the overriding concern.

The project grew as the graphics and business management students began to contribute to its evolution. The Student Representative Council worked to raise funds and business [...].

There has been dramatic improvement of students' confidence in themselves, with each other, and in performance. For many students who are living independently and juggling a tenuous 'home life' and the expectations of school, it has been an exciting undertaking. For some, they are staying at school simply to take part of the project.

By the end of 1995, the CD Project had received wide publicity due to its ability to retain 'at risk' students within the school system, because of its industry links and because it was a 'real' experience that provided first-hand experience of working in the music industry. Many of the students now appreciate the time, commitment and patience required in the process of making music. They have also developed a stronger sense of identity as they are far more willing to share their thoughts and feelings through different musical styles and lyric writing. Younger students (from year 7 onwards) are keen to be involved and groups of students, across year levels, are working as teams to keep the tradition and reputation of the MSC [the college] alive. [...]

Another strong component of the project has been the emphasis on the students' multicultural backgrounds. It is designed to be a celebration of their bi-cultural identity, but also to reinforce that they too, like any adolescent, currently experience the highs and lows of growing up in an environment where family breakdown and high unemployment have become the norm. Hence one song [on the CD *Running Water*] is Vietnamese (bilingual) based on a refugee experience; there is an African percussion piece, Bosnian music, and another is called "Where Are You From?" – a question frequently heard in the corridors and classrooms of Maribyrnong. In essence, as the CD has progressed, it is clear that the songs are about Maribyrnong, about the diversity of youth experience in the inner western suburbs of Melbourne.

For the school, it became apparent that the students' desire to rehearse and perform after hours and on weekends could only be met intermittently. Clearly the program needed to be extended into the community. [...]

Notes

1. In Australia, primary school means usually up to grade/year 6 and secondary school grades/years 7 to 12, but it varies from state to state – in some states grade/year 7 is still primary school. Grade/year 7 students would be about 12 years old.
2. Written by John Martin, Teacher, Ballarat East High School – from *Connect* 2, February 1980.
3. Written by Roger Holdsworth, Editor of Connect, and Chairperson of Northern Access Television at that time – from *Connect* 68, April 1991.
4. VCE stands for the Victorian Certificate of Education – the end of secondary school or grade/year 12 qualification in the state of Victoria. In other states, the equivalent is, for example, the Higher School Certificate (HSC) or the SACE, etc.
5. Written by Mary Moore, Curriculum Consultant, Goulburn Valley, Vic – from *Connect* 88, August 1994.
6. Written by Viv Sercombe, Project Coordinator, Maribyrnong Secondary College – from *Connect* 103, February 1997.

Communication Media: For or Against Education?

Carlos A. Arnaldo

Sometimes one gets the feeling that there is an opposition between media and education, that media are not the proper means for educating nor do they have any role in education, that education can do its job without indulging in the media. Others, however, feel that media stand for everything that education wants to dislodge from society to purify it of violence, sex, crime pornography and promiscuousness.

What many fail to realize is that children in televised societies around the world, including the capitals of developing countries, spend more time per day in front of the TV than they spend doing homework or reading or any other daytime activity. In some extreme cases they spend more time before the television than they do in school. It is this as yet un-introduced but daily teacher of our children, that all of us need to know more about.

Parents of today's generation often fail to accept that their children are more mediatised than they themselves are, that they are more familiar than their parents with the entire spectrum of TV programming (from their nightly, random zapping). They are even more operational on the computer than their parents who still resort to accounting with paper and pencil, and look up addresses and phone numbers in a worn, torn little notebook.

And yet, there is a need to properly orient what children already know about media, so they can develop their own critical awareness of what the messages of the media are trying to say, what information they are not delivering, or are trying to hide or bypass, what the media are implying by the use of certain words, and even what the general orientations of the media are, as can be gleaned by the political or business interests of their closest partners or sponsors or owners. With regard to surfing on the Internet, there are still many pitfalls and traps that both adults and children are unaware of. Even parents do not always know everything about all media.

Nor do many people understand how media work, though with the availability of low-cost amateur and semi-professional audio-visual gadgets, this is quickly changing. But not everyone has the chance to operate a photo camera, or a video editor, or even prepare a newspaper.

It is in this context, that selected cases are reviewed here of how children and young people use and can use media to complement the learning they acquire in formal classrooms. Except for the two last cases, all are based on presentations at the "International Forum of Researchers on Youth and the Media – Tomorrow", held at UNESCO 21 to 25 April 1997. Some of the cases illustrate how media organisations and schools can work together in media education. Others show how media can work independently and still complement formal learning.

Argentina: Introducing young children to journalism and media[1]

This project is managed by a young lady media specialist working through public schools in the Federal Capital of Buenos Aires, interested in or wishing to offer media education for children and young people by facilitating their access to work with and reflect upon media. The project favours especially less well endowed schools in difficult and poor areas. When all these schools have been covered by courses and media exercises, the project will be ready to service other schools, including private sector schools, and in other regions.

The objective is to introduce a new media pedagogy in the public schools and thus create an atmosphere of curiosity, participation, and passion for knowledge, all with the possibility of *expression* through various media – photography, newspapers, radio programmes, video and television. The project thus seeks to teach children that participation *is* possible, that nobody is unreachable even though it seems that they are far away, that their voices are worth listening to and thinking about.

The Centre works closely together with The General Directorate of Education of The City Council of Buenos Aires under the Secretary of Education. This co-operation has made it possible for the Centre to operate in 200 public schools in Buenos Aires, reaching in 1995 4,622 school children working on media projects.

The Centre makes use of an important pedagogical innovation – a drastic change from the traditional pedagogical model to one based on student initiative and hands-on output. The Centre insists that the school as a social institution in today's information society needs to *rethink it's role*, but at the same time recognizes that the school provides a fundamental space for the development and education of the individual. The project thus attempts to meet that need by a process that introduces media in learning situations.

To do this, the project invites teachers and librarians to workshops to learn the production of graphic material, radio or audio-visual material and how to use these as a support or as a 'dynamizer' in the process of learning. The workshops concentrate on planning, communication, investigation, reflection upon the practice and the functions and the tools of each media. Afterwards each participant forms a group with pupils in his/her school. The workshop in the school makes it possible for the pupils to 'experience' journalism and media and to participate in working processes such as media criticism, finding sources, debates, selection of materials and the final editing or the broadcast. The workshop model and the media production thus creates active participation and a gratifying interaction between teachers and pupils.

In nine years, the centre has organized more than 300 workshops in 200 schools. Over 250 teachers and 6,000 pupils were directly involved. The multiplier factor of this project has been very high over the nine years of the project, and could possibly be higher with additional technical equipment and human resources. The result is that several thousand young people now know how to prepare articles for a newspaper, make a radio programme, shoot a video and mount a television programme.

Brazil: A pedagogical kit for learning about television[2]

This project, the Telespectator's Educational Programme, offers schoolteachers practical materials to implement media education activities in their courses and thereby provide to young people, 10-16 years old, the opportunity to ask questions and to discuss television and it's messages.

The project is a result of fruitful co-operation between the University of Brazil where the programme has been carried out and the International Centre of the Child (CIE) which has participated in the design of the programme and has supplied the biggest part of the financing. A multidisciplinary team of professors and students from the university has been developed over two years. The project has also received support from the National Council for Scientific and Technical Development which has offered initiation grants for the students who participated in the project.

The principal pedagogical method is self-activity. The young students read the text material and watch visualized 'lessons' on video, allowing them to reflect upon and to discuss problem matters, such as violence in the media. They can elaborate on a subject and carry out activities that are proposed in the video and in the text material. Those activities are, e.g., writing poems and creating a theatre play. Experience so far has shown that self-activity works. In general the young students participate with enthusiasm in the proposed activities. One positive experience using this Telespectator self-activity approach has been with poor adolescents from Casa da Liberdade, an institution which receives young street people free of charge and offers them activities to complement their normal school.

The philosophy behind the project is that the integration of television in schools as a subject of study is as necessary as journalistic and literary texts are 'languages'. Apart from being a valuable pedagogical tool, television is another 'language', another means of expression, which young students as television viewers should learn how to 'read' critically. This, in brief is also the aim of the project.

In a first experiment in 1992, only two hundred examples of the kit were produced at the university and they were sold out quickly. In 1995, a new edition has been prepared and two hundred and fifty new examples have been produced in order to respond to requests from educators. If this is as successful as early tests seem to indicate, the kit should perhaps be produced in greater quantity, including an instructor's guide.

Nepal: Participatory techniques[3]

This presentation combines participatory techniques for evaluation as well as for learning to use mass media. The sites are the Nagubahal and Guchibahal areas of the municipality of Lalitpur, Nepal. It combines the use of video, magazine and street drama. Under the Nepal/UK Partnership Scheme of The British Embassy in Nepal, funding for this project was provided to the DECORE Consultancy group to initiate the work and evaluate the results of the project, using participatory communication.

The idea behind the project is based on Thurnberg's Spiral of interaction model (Windahl et al. 1992, p. 79)[4] which says that when the communication function is fulfilled in a community other functions are set in motion – a spiral energy of increased identity, community knowledge and action, enabling the group/community to reach its goals. This project shows how a participatory communication approach can help realize development goals.

DECORE worked with young people from different urban communities in Nepal. They let the young people express in their own terms the need of their communities and after attending communication classes arranged by DECORE, these young participants were enabled to address local issues and problems through communication production. In one case, participants chose to address the issue of drug addiction and related social problems and express their ideas through the medium of video. Other participants chose to address the issue of conflicts in family relations through the medium of street drama.

DECORE has also carried out a participatory evaluation of the project to determine the extent to which the project as a whole has achieved its general objectives of attempting to test an existing theory, that is, whether participatory actions spirally lead to other community activities, to discern the attitudes and perceptions about the project and its activities among the participants themselves, their parents/relatives, and community members, the persons and agencies involved in the project, or those who have a stake in it. Generally speaking the feed back has been positive.

The main point of the presentation was that communication (interpersonal or mediatized) starts a 'spiral' of other interactions that can be oriented to forming a group attitude, or catalyzing group action, or even merely ensuring the delivery of complete and relevant information. The project also makes heavy use of participatory communication techniques.

As a basic methodology of participatory communication, both the project and its evaluation techniques are replicable in other societies. Project managers and personnel will have to be extra sensitive to appreciate what can be adopted and what must be 'created' in the new contexts.

France: *Ocean* – pupils producing radio programmes at schools[5]

Ocean represents an entirely different approach, using informatics to produce sound programmes for radio or for cassette listening. Hypermedia radio uses narratives, music or sounds digitally stored on a computer. A simple programme gives access to the files and allows the 'editor' to match files, mix, add, remove, or otherwise edit and eventually 'mount' his sound programme. This involves not only some basic skills in radio production but also in multimedia informatics (hypermedia). The computer, however, facilitates this work. The project aims to encourage media education in schools using hypermedia radio as pedagogical tool for educators and teachers, but also for students.

The *Ocean* project works with school children from 9 to 11 years old. Classes produce a 13-20 minutes' radio programme with music mix every day. Because of hypermedia technology, it is possible today to perform quality radio editing of a radio programme – all sound cuts are digital. Artistry, of course, will depend on the ability of the children and of the guidance given by their monitor. The project has shown that the children, knowing they are 'on the air' with an audience listening, make an effort to structure their narration, and to express themselves clearly when their presentation is read out aloud. Thus it is also an exercise in written and oral presentation, and in this way one pedagogical objective is achieved.

The children have generally participated with great enthusiasm and originality. Like any project which is based on free expression it demands great investment (patience and time!) from the teacher, but the results often recoup well the effort invested.

Experiments in 1996-1997 showed that children from 9-10 years were able to make a ten-minutes' quality programme during a two and a half hours' work session. The children are completely autonomous in the use of the technology and the teacher/educator follows up as needed.

Denmark: *Polaroid* – radio to reach young people[6]

This presentation was not included in the April Forum, but showed such a striking methodology and success with young folk that it is presented here.

Polaroid is a catchy name that describes an attitude as well as a programme on radio that has caught the attention of a lot of young folk in Denmark. As a matter of fact, in this country young folk probably listen more to radio than they watch television.

This documentary programme reflects upon young peoples lives in the 1990's and seeks to lead listeners into the lives of others, to advise, to suggest, to learn. The programme has an open telephone line so that listeners can call *Polaroid* and participate actively and on the spot, and influence the debate and the development of the programme.

Polaroid aims particularly at the 13- to 29-year-olds, although there is a slight bias to give more attention to the 15-25-year-olds. The typical young listener of this radio programme has dreams about travelling around the world as a back-packer, he/she is a student, a so-called non-skilled worker, trying just to earn some money, or he/she is young and unemployed receiving 'unemployment' money from the government. He/she has an attitude towards how the world ought to be organized but he/she would never dream of joining a political party or organisation. *Polaroid* addresses itself to young people who have an attitude towards themselves and the world they live in.

Polaroid's objective is to influence the agenda setting for the debate about young peoples lives. The programme focuses on problems that have consequences for young people and gives voice to those who want to have a say on the subject. With its content, its debates and participating listeners, *Polaroid* aims at portraying young people's reality and to help those get back on the track that might have fallen by the wayside.

Danish Radio is a national public service radio and TV station. The radio has three programmes: P1, P2, P3. *Polaroid* broadcasts on P1 every Tuesday from 21.00h-24.00h. The people behind the production and the live programme of *Polaroid* are themselves young people approximately the same age as their target group.

The tradition since 1973 has been that Danish Radio aims to ensure time for independent and 'free' voices. *Polaroid* also interacts with *Go*, a daily radio music programme broadcast from 19.00h to 21.00h for young people on P3 (known as the more commercial and entertaining programme) in the sense that just before *Polaroid* broadcasts on P1 on Tuesdays, *Go* mentions the content and the debate of 'this Tuesday's Polaroid' and plays spots from interviews that reflect the theme of the night. In this way *Polaroid* which is a serious, documentary and journalistic programme is announced in the more entertaining music programme *Go*. This, in effect, brings *Go's* listeners to *Polaroid*.

Among the kinds of issues *Polaroid* deals with are: if the conflict between two groups of so-called Rockers (Hells Angels and Bandidos) has made public night-clubs and cafes unsafe places for young people to go to at night. Another example of *Polaroid's* debates is youth and unemployment. The programme goes behind postulates and myths such as: "A young person can get a pistol in 3/4 of an hour", "Young second generation immigrants are never allowed access to night clubs", "You can buy anabolic steroids in any fitness or workout centre", "A 15-year-old girl can easily buy alcohol in a bar at 4 o'clock in the morning", "It is easy to obtain personal information about somebody with the help from a hacker".

Polaroid also produces radio documentaries outside of Denmark: elections in England and the lack of participation from the young in politics; the "Rock the vote" project with rock groups such as Oasis and Blur who try to motivate the young people to participate; Why have the young people lost belief in politics?; how the young with their passivity indirectly influence the political future for Great Britain; hip hop band killings in USA; how young blacks from Ghettos are inspired by their idols to lead gang wars; young Jewish men born and brought up in Denmark join the Israeli army to fight for their religious country. These documentaries are always followed up by a debate. Professionals are interviewed and listeners can call in and participate.

A special feature of *Polaroid* is the *Diary*. *Polaroid* arranges with someone who is facing a big change in his or her life, or has overcome a crisis or lived through a conflict with somebody, to talk about this experience. This is done outside the studio, on a tape recorder. The same procedure is used to 'illustrate' contrasts among the young in Denmark. For example, a young man in prison exchanges his life with an upper class young girl. He moves into her house and uses her car, and she goes to prison. Both are equipped with a tape recorder to reflect their views on the 'new' life.

The young people behind the production do not necessarily have to be professional journalists. It is more important that they have a social awareness. Also it is an advantage if the producers themselves are young. It is important both for the form and the content of the programme that the producers are familiar with the subject matter and are ready to deal with the problems they will face. The fact that the producers and the hosts of the programme are also young means that there is an understanding of and an almost 'automatic' sensitivity towards the problems as well as towards the young persons who are reporting on their life situation in the documentaries. Style and content of the programme will automatically address the young listeners because there is a mutual understanding between the senders and the receivers of the messages in *Polaroid*.

Young people with a desire to 'make radio' and with an urge to say something or tell a story to somebody usually need only a basic introductory to making radio, basic interview techniques, how to edit and how to prepare oneself as host of the programme. That is enough for them to be able to produce a radio documentary programme and to be left with the responsibility of deciding the content of their programme and the broadcasting of it. The success of this programme also means that radio is still a powerful medium among the young in Denmark.

World-wide: *My City* – a constructive, non-violent electronic game[7]

This is another item that was originally planned for presentation at the Forum, but failed for want of an air ticket. It is presented here in brief.

My City was conceived as a non-violent game and as a response to violent electronic games. It is also a constructive and educational electronic toy. It is strongly supported by UNICEF, morally and financially, and is published by McGraw Hill, one of the well-known educational publishers in the United States. This has assured solid marketing and wide distribution. Presented on a CD-ROM, it is built around what can be described in many societies as an ordinary city, with a city council, newspaper, magazines, TV, and for modernized countries, access to the Internet. *My City* has slums, factories, fancy neighbourhoods, a police station, and the common places that most cities have – and the kinds of problems that are naturally spawned in many cities around the world. The challenge of the game is to go through the city, meet the people, read the newspapers and try to propose solutions that can increase popularity (for eventual re-election), keep within the budget of gold bars, and make use of the city volunteers available, and even increase both gold bars and volunteers through astute media use and campaigns. The Mayor also has to be aware of consulting frequently his council and listening to them.

The inclusion of an Internet web site is clever, as the very use of it in the game also teaches the gamesters how to use Internet for other kinds of information. The game itself is very user-friendly and can be played (with a little difficulty, at first) without reading any manuals. Help is abundant and easily accessed at any stage.

Also very cleverly intertwined in the game are the principle tenets of the United Nations Convention on the Rights of the Child. This is presented attractively and visually. But, it would seem, it is mainly a 'reading exercise'. No extra points are gained. In several circumstances in the game these rights could be called into play as ethical resources against violence, rough bullies, racism, intolerance, abuse by parents, and so forth. These topics, however, do not figure prominently in the game itself, though they could perhaps be included in a future series or a higher level module. The articles of the Convention could also figure as citations in newspaper articles or kits or media campaigns, with points given (gold bars or volunteers), depending on how the citizens might react to such a campaign and an appeal to such an ethical citation as Article 13 on freedom of expression, for example. This, however, might have to be a whole new level of game, but within the parameters of the existing version of *My City*.

The game enables the Mayor to prepare news articles and to decide on whether a child care kit might be a useful option. The game does not allow the Mayor to create the kit or propose some elements of it. This could be done through choice of graphics with text, and may become a useful, creative and educational addition, which again could mean earning gold bars or volunteers, perhaps in a higher module.

While we must admit that some children are exceedingly fast with games like this, *My City* may be used to greater advantage in small group settings, that is, a maximum of four children per monitor, each child possibly representing a council member (perhaps there should be an optional naming of council members also?) or the Mayor (who can be named in the game), or they could assume different roles as the game evolves. A teacher or supervisor should be on hand to guide them at least through the first few rounds of the game. Ways should be devised to pit one group against another, not only in points but also in finesse of produced kits, newspapers and other materials which can be written and printed in the course of the game. Teachers could score these separately to select the 'elite winners' beyond the mere points of the game (gold bars and volunteers).

In summary, the game is well conceived and currently presented at an basic level. As a game for individual children, it might not compare popularly against the violent electronic games like *Robocop* or *Red Alert*. But as a group game in less structured classroom settings, the game would win very favourably over traditional methods of teaching! It may be asked if further development of this game is foreseen and if so, whether it might take on the added, creative tasks proposed above. This was discussed with Gary Schwartz, one of the designers of the game, and he seemed to think this was possible depending on financial resources or foreseeable income. While every attempt has been made to be universal and present situations anonymously, there would still be need to adapt to languages, kinds of voices heard in other cultures, possibly other faces and scenes. But then again, that might mean 400 new games!

At the very least the game represents vital efforts to propose constructive ways to introduce young children to Internet, civics in a very living sense, and to the tenets of the Convention on the Rights of the Child.

Some preliminary observations

From the above presentations one may attempt to synthesize, albeit in a very preliminary way, and subject to confirmation from further reports on best practices, the learning gained thus far from these presentations.

From most of the studies and researches, children are *not* passive watchers, listeners or users of media. Most of the studies (including several that are not presented here) have stressed that children do have an active approach to media; they approach media with their 'personal history', with the 'social constructs' they have cultivated in the family, the community and their young environment. Similarly, many of those in the 1997 Forum concluded that more research is needed to describe and better understand this social context and youth/media relations, rather than studies that focus solely on the immediate perceived effects of media on young people.

On the one hand media can be powerful as sources of information, as a potential influence on the formation of opinions on young or old, but media are *not* the final or sole determinant of opinion formation or the cultivation of values or socio-cultural behaviour. While one is often tempted to give great credit to the power or media, one often has less data or information to appreciate the equally forceful power of the human psyche to deal with the influence of media. Consequently there is need of more research on the subjective attitudes of young people and a more complete notion of their social constructs.

While it would appear that media are rational and objective, many of the effects of media stem from the use of media in ways that incite emotions and appeal to the irrational, subjective, often subliminal workings of the human psyche. One must be on guard against these effects and as far as possible help young people to learn these aspects of the media.

The more successful projects have been those which from the start seek to involve the youth themselves, and urge their own participation in the formulation of the problems, as well as in the choice and use of the media as potential means of solving the problem, making known the problem, or even just expressing in more understandable terms what the problem is.

In getting young people to be more active and more participative, it is helpful to have young people on the working team in close and equal partnership.

Notes

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International and Regional Declarations and Resolutions

Children and Media

EUROPEAN CONVENTION ON TRANSFRONTIER TELEVISION OF THE COUNCIL OF EUROPE

The Council of Europe, established in the wake of the Second World War on 5 May 1949, is based in Strasbourg, France. The main role of the organisation is to strengthen democracy, human rights and the rule of law throughout its now 40 member states. Several of its agreements and conventions apply to culture and media. In its European Convention on Transfrontier Television, ETS No. 132, the responsibilities of the broadcaster are dealt with in Article 7.

Article 7 – Responsibilities of the broadcaster

1. All items of programme services, as concerns their presentation and content, shall respect the dignity of the human being and the fundamental rights of others.

In particular, they shall not:

a. be indecent and in particular contain pornography;

b. give undue prominence to violence or be likely to incite to racial hatred.

2. All items of programme services which are likely to impair the physical, mental or moral development of children and adolescents shall not be scheduled when, because of the time of transmission and reception, they are likely to watch them.

3. The broadcaster shall ensure that news fairly present facts and events and encourage the free formation of opinions.

5 May, 1989

THE EUROPEAN UNION DIRECTIVE "TELEVISION WITHOUT FRONTIERS"

The European Union adopted in 1989 the "Television without Frontiers" Directive, which was amended in 1997 (97/36/CE). The Directive establishes the legal frame of reference for the free movement of television broadcasting services in the Union's now fifteen member states. To this end it provides for the Community co-ordination of national legislation in several areas, not least protection of minors, expressed in Article 22 of the Directive.

Article 22

1. Member States shall take appropriate measures to ensure that television broadcasts by broadcasters under their jurisdiction do not include any programmes which might seriously impair the physical, mental or moral development of minors, in particular programmes that involve pornography or gratuitous violence.

2. The measures provided for in paragraph 1 shall also extend to other programmes which are likely to impair the physical, mental or moral development of minors, except where it is ensured, by selecting the time of the broadcast or by any technical measure, that minors in the area of transmission will not normally hear or see such broadcasts.

3. Furthermore, when such programmes are broadcast in unencoded form Member States shall ensure that they are preceded by an acoustic warning or are identified by the presence of a visual symbol throughout their duration.

BEST COPY AVAILABLE

THE EUROPEAN UNION DIRECTIVE "TELEVISION WITHOUT FRONTIERS"

Article 22a

Member States shall ensure that broadcasts do not contain any incitement to hatred on grounds of race, sex, religion or nationality.

Article 22b

1. The Commission shall attach particular importance to application of this Chapter in the report provided for in Article 26.

2. The Commission shall within one year from the date of publication of this Directive, in liaison with the competent Member State authorities, carry out an investigation of the possible advantages and drawbacks of further measures with a view to facilitating the control exercised by parents or guardians over the programmes that minors may watch. This study shall consider, inter alia, the desirability of:

- the requirement for new television sets to be equipped with a technical device enabling parents or guardians to filter out certain programmes,
- the setting up of appropriate rating systems,
- encouraging family viewing policies and other educational and awareness measures,
- taking into account experience gained in this field in Europe and elsewhere as well as the views of interested parties such as broadcasters, producers, educationalists, media specialists and relevant associations.

Adopted on 3 October, 1989, and amended on 30 June, 1997

THE EUROPEAN BROADCASTING UNION'S GUIDELINES FOR PROGRAMMES WHEN DEALING WITH THE PORTRAYAL OF VIOLENCE

The European Broadcasting Union is the world's largest professional association of national broadcasters with 66 active members in 49 European and Mediterranean countries and 51 associate members in 30 countries elsewhere in Africa, the Americas and Asia.

1. WATERSHED

Programme-makers and schedulers should always take into account the transmission time of their programme when considering matters of content.

Scenes of violence may well make a programme inappropriate for an early placing because of its unsuitability for viewing by children.

In order to avoid any confusion in this matter by the viewing public in general, and parents in particular, there should be a clearly understood watershed at an appropriate time during evening viewing, before which all programmes should be suitable for audiences consisting of a high proportion of children. Parents must accept that responsibility for what their children watch after the watershed lies in large measure with them.

2. NEWS AND FACTUAL PROGRAMMES

News and information broadcasts have of necessity to deal on a daily basis with social conflicts in which violence can be a part. The audience should not, and cannot, be protected from this everyday occurrence. Actual violence is acceptable in news programmes as broadcasters have a duty to show factual violence in the world, but the negativity of such acts should be stressed.

News should and will shock viewers at times. With some news stories a sense of shock is part of a full human understanding of what has happened, but care should be taken never to discomfort viewers gratuitously by over-indulgence. The more often viewers are shocked, the more it will take to shock them.

One person's shock is another person's news or art. Thus, a decision in this field means striking a balance between the current social consensus on what is acceptable and the broadcaster's duty to reflect reality as he or she sees it.

In particular, the human dignity of the victim as well as those also affected must not be offended and their personal rights must be respected. Violence in factual programmes should not be so prominent or commonplace as to become sanitized. The public cannot be shielded from the violence which happens daily in the world, but it must be portrayed in the most sensitive way possible.

The degree of violence in news programmes must be essential to the integrity of the programme; care should be taken in the choice

THE EUROPEAN BROADCASTING UNION'S GUIDELINES FOR PROGRAMMES WHEN DEALING WITH THE PORTRAYAL OF VIOLENCE

of material depending on the time of day at which bulletins are broadcast.

3. FICTIONAL AND ENTERTAINMENT PROGRAMMES

Television drama must be able to reflect important issues truthfully, and violence is part of both nature and society. Drama on television involves the collaboration of many different skills and creative talents. In any collaboration there must be editorial judgement.

Since conflict and its associated violence are somewhat ingrained human traits, they are often made the central component in fictional and entertainment programmes. What is crucial is that the reasons for the existence of violence in the treatment should be portrayed in a plausible manner and violence should not be used in a purely unprovoked manner to entertain and as a way of maximizing the audience.

Gratuitous violence must be proscribed. The more intense the violence, the greater should be the distancing from reality. The aim should be how little violence is necessary without undue dramatic compromise.

The effects of portraying violence are heavily dependent on the form this presentation takes and the dramatic context. Particular care must therefore be taken with realistic presentations with which the viewer may more easily identify. Details of violence and aggressive behaviour which invite imitation should be avoided.

Portrayals which trivialize, or indeed glorify, the use of violence, whether physical or psychological, and which present violence as a means of overcoming conflicts, should also be avoided at all costs. It is important that in addition to the causes of violence their destructive consequences should also be shown, and that the use of violence as a way of solving problems should be portrayed critically. Not all violence is physical. Non-physical violence can also be upsetting and shocking, especially to children. This is an important area where particular care should be taken, as is the portrayal of sadistic violence.

Scheduling of fictional and entertainment programmes containing violent scenes is important and adequate warning must be given.

4. PROGRAMME ACQUISITIONS

Acquired programmes should conform to normal editorial policy.

Violence in distant settings can be relatively less shocking, disturbing or liable to dangerous imitation.

THE EUROPEAN BROADCASTING UNION'S GUIDELINES FOR PROGRAMMES WHEN DEALING WITH THE PORTRAYAL OF VIOLENCE

Broadcasters, however, are committed to the vigilant exercise of control; acquisitions should be abandoned if they are incapable of being adapted or edited to conform to guidelines.

Broadcasters will need to ensure the right to edit overtly violent acquisitions before transmission.

Accurate description in promotional material is essential.

5. PROGRAMMES FOR CHILDREN AND YOUNG PEOPLE

Children and young people can be particularly sensitive to violence and brutality. Generally speaking, those rules valid for the totality of the public should be applied in a much stricter manner at times when the audience is more particularly made up of children and adolescents.

Programmes aimed at children should treat the portrayal of violence, both physical and non-physical, with particular caution. Special care should be exercised and careful scheduling is necessary.

In programme choices, programmes should be preferred which propound a positive attitude to life, human values, and non-violence.

Young children do not fully understand the subtleties of good and bad and will readily commit themselves to one side in a conflict. Violence as an easy way of resolving conflict should be avoided. Care should be taken with domestic violence, both physical and verbal. The danger of imitation should always be borne in mind.

When portraying conflicts and violence it should be taken into account that young children are less able to perceive television programmes in their entirety than adults, that they align themselves much more powerfully to individual, visual surface appeal and only gradually become able to differentiate between central and peripheral aspects. Children identify with characters on an emotional level more readily than adults and the corresponding reactions such as fear are stronger and last longer.

The same rules apply to fantasy as to realistic dramas. Care should be taken not to cause anxiety and undesirable tension nor to incite aggressive behaviour.

In news reports, attention should be given to the likely impact, particularly on children viewing alone, of coverage of violence and its consequences.

Programme-makers should clearly understand that moral attitudes and values only emerge gradually throughout childhood, so children and young people are easier to influence than adults.

THE EUROPEAN BROADCASTING UNION'S GUIDELINES FOR PROGRAMMES WHEN DEALING WITH THE PORTRAYAL OF VIOLENCE

Programmes should take care therefore not to undermine the moral development of minors.

6. PROGRAMME TRAILS AND SIGNPOSTING

Programmes containing scenes of violence may be required to be preceded by a detailed warning announcement, but overuse of warnings can render them ineffective. They should not be used as disclaimers against the programmes that follow.

Prudence must be exercised in respect of promotional material and the transmission time of a trail must always be borne in mind.

Trails should honestly reflect the type of programmes being trailed.

Violence as a means of promotion of programmes should not be permitted. Taking violent scenes arbitrarily out of context may shock viewers unfairly.

It may be legitimate to let viewers know if the film or programme being trailed does contain violent scenes, but there is a fine line between effective description and exploitative come-on.

7. ADVERTISING

Advertising should not use violence as a means to sell a product nor as an incitement to violent behaviour. Since children up to a certain age are far less able than adults to recognize the intentions of advertising, and to judge it critically, they are therefore open to influence to a greater extent. Advertising should not exploit the weaknesses of young consumers by using either fear or violence.

Released in 1992

BRATISLAVA RESOLUTION

The Bratislava Resolution was adopted by the assembly, on the occasion of a gathering of producers, broadcasters and others interested in production for children, and in sharing experiences, East and West. Over 70 participants came from 30 countries. The meeting was called by CIFEJ (the International Centre of Films for Children and Young People), hosted by the Biennale of Animation, and held in Bratislava, Slovakia, in November 1994. For more information on the Bratislava gathering, see the Clearinghouse newsletter, News on Children and Violence on the Screen, No 1-2, 1997.

Soon, Mankind will enter the Third Millennium. The cinema will celebrate its 100th anniversary. Television is a little bit younger.

As we reach the crossroads of the year 2000, the importance of children's film continues to grow, as does the need for children to see these films. We can know that.

We live and will live, people from North and South, East and West, in a changing and dynamic world. Mankind will reach new heights in knowledge and in achievement. Children, who are our hope for the future, have the right to benefit from these general developments.

As specialists in children's cinema and television, we appreciate that the increasing impact of film, television and other media on our children demands more specific care and action with an aim to achieving better quality in the lives of the young people.

Good quality films and television programmes for children can and must carry positive fundamental human values. These will help and support the development of a personal conscience in young people, and add new dimensions to their basic social behaviour and to their knowledge of the world.

Good quality children's films and television programmes can and must encourage the process of creative thinking, of deciding and of acting in full liberty in order that children can build their own personalities and their future.

Good quality children's films and television programmes can and must reveal and stress the basic values of each people and of each nation, according to their traditions, the social and cultural backgrounds upon which they are founded, and the national identity of each country. At the same time, these nations must share these values with others in a general harvest of human spirituality.

Good quality children's films can also travel across borders, playing a leading role in the building of the world of tomorrow, helping to define the place in which our children will live.

For all these reasons, we think that the governments, the parliaments, the national and international agencies and organizations around the world must recognize, through support of production and distribution of children's films, a duty to the future of each nation and of the entire world.

There are several ways to achieve such goals:

- stimulating increased production of children's films and television, on a national level, by raising and investing more funds

BRATISLAVA RESOLUTION

- building a support system for wider and better distribution of those children's films whose artistic and educational values are more important than their commercial aspects
- encouraging the use on a large scale of production for children in schools and in other educational institutions and activities
- supporting the spread of quality children's screenings in all social areas
- financing and developing the education and training of specialists – scriptwriters, directors and others – of children's production
- stimulating and financing scientific research about the reaction of children to the media, and about the way they use media for their specific needs
- helping national and international professional organizations and associations dealing with the issues surrounding children's film and television to achieve and develop their activities.

We are sure that the governments, the parliaments, the national and international agencies and organizations are aware that supporting children's film and television production will serve the interests of each people, of each country, and will contribute to the building of a better world, one in which we would like to live in at the threshold of the Third Millennium. Never forget that any little thing done for children now is an investment in the future.

November 1994

THE CHILDREN'S TELEVISION CHARTER

1. Children should have programmes of high quality which are made specifically for them, and which do not exploit them. These programmes, in addition to entertaining, should allow children to develop physically, mentally and socially to their fullest potential.
2. Children should hear, see and express themselves, their culture, their language and their life experiences, through television programmes which affirm their sense of self, community and place.
3. Children's programmes should promote an awareness and appreciation of other cultures in parallel with the child's own cultural background.
4. Children's programmes should be wide-ranging in genre and content, but should not include gratuitous scenes of violence and sex.
5. Children's programmes should be aired in regular slots at times when children are available to view, and/or distributed via other widely accessible media or technologies.
6. Sufficient funds must be made available to make these programmes to the highest possible standards.
7. Governments, production, distribution and funding organisations should recognize both the importance and vulnerability of indigenous children's television, and take steps to support and protect it.

May 29, 1995

The Children's Television Charter, was presented by Anna Home, Head of Children's Programmes, Television, BBC, at the first World Summit on Television and Children in Melbourne, Australia, March 1995 (see the Clearinghouse newsletter, News on Children and Violence on the Screen, No 1-2, 1997). The charter was revised and adopted in Munich in May 1995. It is actively used by many organisations.

A session at the Second World Summit in London, UK, March 1998, was devoted to the progress of the charter. For more information on this progress, see Anna Home and Amy B. Jordan (1998) the Second World Summit on Television for Children 1998. Final Report. University of Pennsylvania, The Annenberg Public Policy Center.

THE SADC CHILDREN'S BROADCASTING CHARTER

SADC Children's Broadcasting Charter was adopted by the assembly of the Southern African Developing Countries' Summit on Children and Broadcasting, held in Johannesburg, South Africa, in May 1996. The idea for a regional (SADC plus Kenya) forum grew from discussions about how to make the Children's Television Charter emanating from the First World Summit on Television and Children more relevant and applicable to Africa, and how to prepare for future representation at broader gatherings.

We, the people of the Southern African Developing Countries of Angola, Kenya, Lesotho, Malawi, Mauritius, Mozambique, Namibia, South Africa, Swaziland and Zambia, affirm and accept the internationally adopted Children's Television Charter which was accepted in Munich on 29 May, 1995.

Without detracting from the International Children's Charter, we further adopt, in line with the said Charter, our SADC Children's Broadcasting Charter, which takes into account the needs and wants of children in our region.

Children should have programmes of high quality, made specially for them and which do not exploit them. These programmes, in addition to entertaining, should allow children to develop physically, mentally and socially to their fullest potential. Whilst endorsing the child's right to freedom of expression, thought, conscience and religion, and protection against economic exploitation, children must be assured access to programmes and production of programmes through multi-media access centres.

Children should hear, see and express themselves, their culture, their language and their life experiences, through the electronic media which affirm their sense of self, community and place.

As part of the child's right to education and development, children's programmes should promote an awareness and appreciation of other cultures in parallel with the child's own cultural background. To facilitate this there should be an ongoing research into the child audience, including the child's needs and wants which, as a matter of priority, should be implemented.

Children's programmes should be wide-ranging in genre and content, but should not include gratuitous scenes of violence and sex.

Children's programmes should be aired in regular slots at times when children are available to listen and view, and/or be distributed via other widely accessible media or technologies.

Sufficient resources, technical, financial and other must be made available to make these programmes to the highest possible standards, and in order to achieve quality, codes and standards for children's broadcasting must be formulated and developed through a diverse range of groupings.

In compliance with the UN policy of co-operation between states in the international community, and especially in the SADC countries, the Children's Broadcasting Charter recognises all international covenants, conventions, treaties, charters and agreements

SADC CHILDREN'S BROADCASTING CHARTER

adopted by all international organisations including the UN and the OAU affecting children, but with particular reference to the UN Convention on the Rights of the Child.

June 1996

ASIAN DECLARATION ON CHILD RIGHTS AND THE MEDIA

The Asian Summit on Child Rights and the Media, was held in Manila, the Philippines, in July 1996. Delegates at the Summit – including ministers and senior officials of Asian Governments, journalists, media executives, educators and child rights advocates from 16 countries – adopted the Asian Declaration on Child Rights and the Media. For more information on the Asian Summit, see the Clearinghouse newsletter, News on Children and Violence on the Screen, No 1-2, 1997.

We, Ministers of Information, Education, Welfare and Social Development from 27 countries of Asia, Senior Officials representing the various government, executives, researchers, practitioners and professionals from various streams of media, non-governments organisations, advocacy groups and concerned individuals gathered in Manila for the Asian Summit on Child Rights and the Media:

re-affirming our commitment to ensure implementation of the Convention on the Rights of the Child (CRC) as ratified in our countries;

acknowledging the developmental role, responsibility and power of all forms of media to inform, entertain, educate and influence; and,

recognising their potential for children and for social change.

NOW, THERFORE, RESOLVE THAT ALL MEDIA FOR OR ABOUT CHILDREN SHOULD:

protect and respect the diverse cultural heritage of Asian societies;

be accessible to **all** children;

provide for the girl child and counter the widespread discrimination against the girl child; and,

provide for children with special needs; children in especially difficult circumstances, children of indigenous communities and children in situation of armed conflict

RESOLVE ALSO, THAT ALL MEDIA ABOUT CHILDREN SHOULD:

adopt policies that are consistent with the principles of non-discrimination and the best interests of all children;

THE ASIAN DECLARATION ON CHILD RIGHTS AND THE MEDIA

raise awareness and mobilise all sectors of society to ensure the survival, development, protection and participation of all children;

address all forms of economic, commercial and sexual exploitation and abuse of children in the region and ensure that such efforts do not violate their rights, particularly their right to privacy;

protect children from material which glorifies violence, sex, horror and conflict; and,

promote positive values and not perpetuate discrimination and stereotypes.

RESOLVE FURTHER, THAT ALL MEDIA FOR CHILDREN SHOULD:

be of high quality, made especially for them, and do not exploit them;

support their physical, mental, social, moral and spiritual development;

enable children to hear, see and express themselves, their culture, their languages and their life experiences through media which affirm their sense of self and community, while promoting an awareness and appreciation of other cultures;

be wide-ranging in genre and content, but not include gratuitous scenes of violence and sex; and,

be accessible to them at times when they need and can use it.

RESOLVE FINALLY, THAT GOVERNMENTS, MEDIA, NON-GOVERNMENT ORGANISATIONS, THE PRIVATE SECTOR AND OTHER LOCAL, REGIONAL AND HOLDING AGENCIES SHOULD:

provide media education for children and families to develop their critical understanding of all media forms;

provide opportunities for children in creating media and to express themselves on a wide range of issues relating to their needs and interests;

provide sufficient funds and resources to ensure access to and enable the production and dissemination of high quality materials for and about children as well as capacity building for media practitioners so that they could perform their role as developmental agencies;

promote regional and international cooperation through the sharing of research, expertise and exchange of materials and programmes, networking among government, non-government organisations, media organisations, educational institutions, advocacy groups and other agencies;

THE ASIAN DECLARATION ON CHILD RIGHTS AND THE MEDIA

provide incentives for excellence through awards at regional and national levels;

provide coordinated monitoring mechanisms and encourage self-regulation at regional and national levels to ensure the implementation of this Declaration; and,

convene as early as possible broad national multi-sectoral consultations to develop action plans, including professional guidelines consistent with this Declaration.

Adopted, 5 July 1996
Asian Summit on Child Rights and the Media, Manila

AFRICA CHARTER ON CHILDREN'S BROADCASTING

The first All Africa Summit on Children's Broadcasting was held in Accra, Ghana, in October 1997. The most important thing that came out of the Summit was an Africa Charter on Children's Broadcasting. The Charter is in keeping with the International Children's Television Charter, but expands on the issues relevant to the African continent, and includes radio as well. In particular greater emphasis is placed on the educational and developmental needs of African children and protection from all forms of commercial exploitation.

Preamble

We, the delegates of the Africa Summit on Children's Broadcasting, Accra Ghana 8-12 October 1997, affirm and accept the internationally adopted Children's Television Charter that was accepted in Munich on 29 May 1995. In addition, we amend the SADC Children's Broadcasting Charter (June 1996) to read as the Africa Charter on Children's Broadcasting.

Without detracting from the International Children's Television Charter, we further adopt in line with the said Charter and in the spirit of the said Charter, our Africa Charter on Children's Broadcasting, which takes into consideration the needs and wants of children in our region.

1. Children should have programmes of high quality, made specifically for them and which do not exploit them at any stage of the production process. These programmes, in addition to entertaining, should allow children to develop physically, mentally and socially to their fullest potential.
2. Whilst recognising that children's broadcasting will be funded through various mechanisms including advertising, sponsorship and merchandising, children should be protected from commercial exploitation.
3. Whilst endorsing the child's right to freedom of expression, thought, conscience and religion, and protection against economic exploitation, children must be ensured equitable access to programmes, and whenever possible, to the production of programmes.

AFRICA CHARTER ON CHILDREN'S BROADCASTING

4. Children should hear, see and express themselves, their culture, their language and their life experiences, through the electronic media which affirm their sense of self, community and place.
5. Children's programmes should create opportunities for learning and empowerment to promote and support the child's right to education and development. Children's programmes should promote an awareness and appreciation of other cultures in parallel with the child's own cultural background. To facilitate this there should be ongoing research into the child audience, including the child's needs and wants.
6. Children's programmes should be wide ranging in genre and content, but should not include gratuitous scenes, and sounds of violence and sex through any audio or visual medium.
7. Children's programmes should be aired in regular time slots at times when children are available to listen and view, and/or be distributed via other widely accessible media or technologies.
8. Sufficient resources, technical, financial and other, must be made available to make these programmes to the highest possible standards, and in order to achieve quality, setting codes and standards for children's broadcasting must be formulated and developed through a diverse range of groupings.
9. In compliance with the UN policy of co-operation between states in the international community, the Africa Charter on Children's Broadcasting recognises all international covenants, conventions, treaties, charters and agreements adopted by all international organisations including the OAU and the UN affecting children, but with particular reference to the UN Convention on the Rights of the Child.

11 October 1997
Accra, Ghana

THE UNESCO ACTION PLAN ON CULTURAL POLICIES FOR DEVELOPMENT

The Action Plan is highly relevant to children and young people, as it states in its preamble, among other things, that

> Cultural policies should promote creativity in all its forms, facilitating access to cultural practices and experiences for all citizens regardless of nationality, race, sex, age, physical or mental disability, enrich the sense of cultural identity and belonging of every individual and community and sustain them in their search for a dignified and safe future.

Below, we have cited those policy objectives from the Action Plan recommended to Member States which explicitly mention children and young people, or media violence:

> 2.9. Review all cultural policies, programmes and institutions in order to ensure in particular respect for the rights of the child, as well as those of vulnerable groups with special educational and cultural needs; take into account the needs and aspirations of the young – whose new cultural practices in particular should be supported – as well as the elderly who are all too often left out of cultural life.
>
> 4.2. Consider providing public radio and television and promote space for community, linguistic and minority services, particularly at the local level and with a view to promoting non-violence.
>
> 4.4. Take measures to promote the education and training of children in the use of new media technologies and to combat violence and intolerance, by contributing in particular to the activities of centres or institutions specializing in exchanges of information on children and violence on the screen.
>
> 4.6. Promote in addition education conducive to the mastery and creative use of new information technologies among the younger generations as users and producers of messages and content, and give priority to education in civic values and the training of teachers in new technologies.
>
> *2 April, 1998*

The full text of the Action Plan on Cultural Policies for Development is published in *Intergovernmental Conference on Cultural Policies for Development. Final Report. Stockholm, Sweden, 30 March–2 April 1998*. UNESCO, Paris, 1998, and can also be found on the web site: http://www.unesco-sweden.org

The Power of Culture – The Intergovernmental Conference on Cultural Policies for Development, held in Stockholm, March – April 1998, was designed by UNESCO to transform the ideas from the report Our Creative Diversity into policy and practice. This report was presented in 1995 by the World Commission on Culture and Development, established by the United Nations and UNESCO and led by Javier Pérez de Cuéllar.

The conference, hosted by the Government of Sweden, was attended by ministers and officials from nearly 140 of UNESCO's 186 Member States, and, in addition, by invited persons active in cultural fields all over the world – in total about 2,200 participants. An Action Plan was adopted that shall serve as an inspiration for the Member States' international and national cultural policy and be a tool for UNESCO's continued cultural work.

The international conference Journalism 2000: Child rights and the Media, arranged by the International Federation of Journalists (IFJ) was held in May 1998 in Recife, Brazil. The conference was attended by more than 150 representatives of journalists' organisations from over 70 countries.

Prior to the conference the IFJ Child Rights project undertook a worldwide survey of national and international standards for journalists reporting on children's issues (see extract from the survey on the following pages). On the basis of the survey and discussions with journalist representatives, relevant NGOs and UN agencies, the IFJ prepared a set of guidelines, which was further discussed at the conference. The meeting resulted in the adoption of the IFJ Child Rights and the Media: Guidelines for Journalists, as a draft for debate and development among the world's journalists – a process which is expected to take three years.

CHILD RIGHTS AND THE MEDIA: GUIDELINES FOR JOURNALISTS

Preamble

Informed, sensitive and professional journalism is a key element in any media strategy for improving the quality of reporting concerning human rights and society. The daily challenge to journalists and media organisations is particularly felt in coverage of children and their rights.

Although the human rights of children have only recently been defined in international law, the United Nations Convention on the Rights of the Child is already so widely supported that it will shortly become the first universal law of humankind.

To do their job of informing the public effectively, journalists must be fully aware of the need to protect children and to enhance their rights without in any way damaging freedom of expression or interfering with the fabric of journalistic independence. Journalists must also be provided with training to achieve high ethical standards.

The following guidelines for journalists have been drawn up by the International Federation of Journalists on the basis of an extensive survey of codes of conduct and standards already in force across the world.

The purpose of this draft is to raise media awareness of children's rights issues and to stimulate debate among media professionals about the value of a common approach which will reinforce journalistic standards and contribute to the protections and enhancement of children's rights.

Guidelines and Principles for Reporting on Issues involving Children

All journalists and media professionals have a duty to maintain the highest ethical and professional standards and should promote within the industry the widest possible dissemination of information about the International Convention on the Rights of the Child and its implications for the exercise of independent journalism.

Media organisations should regard violation of the rights of children and issues related to children's safety, privacy, security, their education, health and social welfare and all forms of exploitation as important questions for investigations and public debate. Children have an absolute right to privacy, the only exceptions being those explicitly set out in these guidelines.

CHILD RIGHTS AND THE MEDIA: GUIDELINES FOR JOURNALISTS

Journalistic activity which touches on the lives and welfare of children should always be carried out with appreciation of the vulnerable situation of children.

Journalists and media organisations shall strive to maintain the highest standards of ethical conduct in reporting children's affairs and, in particular, they shall

1. strive for standards of excellence in terms of accuracy and sensitivity when reporting on issues involving children;
2. avoid programming and publication of images which intrude upon the media space of children with information which is damaging to them;
3. avoid the use of stereotypes and sensational presentation to promote journalistic material involving children;
4. consider carefully the consequences of publication of any material concerning children and shall minimise harm to children;
5. guard against visually or otherwise identifying children unless it is demonstrably in the public interest;
6. give children, where possible, the right of access to media to express their own opinions without inducement of any kind;
7. ensure independent verification of information provided by children and take special care to ensure that verification takes place without putting child informants at risk;
8. avoid the use of sexualised images of children;
9. use fair, open and straight forward methods for obtaining pictures and, where possible, obtain them with the knowledge and consent of children or a responsible adult, guardian or carer;
10. verify the credentials of any organisation purporting to speak for or to represent the interests of children;
11. not make payment to children for material involving the welfare of children or to parents or guardians of children unless it is demonstrably in the interest of the child.

Journalists should put to critical examination the reports submitted and the claims made by Governments on implementation of the UN Convention on the Rights of the Child in their respective countries.

Media should not consider and report the conditions of children only as events but should continuously report the process likely to lead or leading to the occurrence of these events.

2 May, 1998

The Recommendation on the Protection of Minors and Human Dignity in Audiovisual and Information Services has been adopted by the Council of the European Union on May 28th, 1998, and was formally adopted on September 24th, 1998.

The Recommendation, which is a legal act, aims to provide guidelines for national legislation. It covers all electronic media.

THE EUROPEAN UNION RECOMMENDATION ON THE PROTECTION OF MINORS AND HUMAN DIGNITY IN AUDIOVISUAL AND INFORMATION SERVICES[*]

In sum, the Recommendation says:

- television is asked to try out new digital methods of parental control (such as personal codes, filtering software or control chips), although the responsibility of broadcasters in this area is acknowledged;
- on-line Internet service providers are asked to develop codes of good conduct so as to better apply and clarify current legislation. The Recommendation fits in with current national and European regulations.

The Recommendation offers guidelines for the development of national self-regulation regarding the protection of minors and human dignity. Self-regulation is based on three key elements: first, the involvement of all the interested parties (Government, industry, service and access providers, user associations) in the production of codes of conduct; secondly, the implementation of codes of conduct by the industry; thirdly, the evaluation of measures taken.

The Recommendation is closely linked to the European Union Action Plan on Promoting Safer Use of the Internet.

The full text of the Recommendation is published in the *Official Journal of the European Communities* L 270 of 07.10.1998, p. 48, and can be found via the web site http://europa.eu.int/geninfo/query_en.htm. We here reproduce its actual recommendations:

THE COUNCIL OF THE EUROPEAN UNION

I. HEREBY RECOMMENDS that the Member States foster a climate of confidence which will promote the development of the audiovisual and information services industry by:

(1) promoting, as a supplement to the regulatory framework, the establishment on a voluntary basis of national frameworks for the protection of minors and human dignity in audiovisual and information services through:

- the encouragement, in accordance with national traditions and practices, of the participation of relevant parties (such as users, consumers, businesses and public authorities) in the definition, implementation and evaluation of national measures in the fields covered by this recommendation,
- the establishment of a national framework for self-regulation by operators of on-line services, taking into account the indicative principles and methodology described in the Annex,

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[*] The full head is: COUNCIL RECOMMENDATION of 24 September 1998 on the development of the competitiveness of the European audiovisual and information services industry by promoting national frameworks aimed at achieving a comparable and effective level of protection of minors and human dignity (98/560/EC).

- cooperation at Community level in developing comparable assessment methodologies;

(2) encouraging broadcasters in their jurisdiction to carry out research and to experiment, on a voluntary basis, with new means of protecting minors and informing viewers, as a supplement to the national and Community regulatory frameworks governing broadcasting;

(3) taking effective measures, where appropriate and feasible, to reduce potential obstacles to the development of the on-line services industry while sustaining the fight against illegal content offensive to human dignity, through:

- the handling of complaints and the transmission of the necessary information about alleged illegal content to the relevant authorities at national level,
- transnational cooperation between the complaints-handling structures, in order to strengthen the effectiveness of national measures;

(4) promoting, in order to encourage the take-up of technological developments and in addition to and consistent with existing legal and other measures regarding broadcasting services, and in close cooperation with the parties concerned:

- action to enable minors to make responsible use of on-line audiovisual and information services, notably by improving the level of awareness among parents, educators and teachers of the potential of the new services and of the means whereby they may be made safe for minors,
- action to facilitate, where appropriate and necessary, identification of, and access to, quality content and services for minors, including through the provision of means of access in educational establishments and public places.

II. RECOMMENDS that the industries and parties concerned:

(1) cooperate, in accordance with national traditions and practices, with the relevant authorities in setting up structures representing all the parties concerned at national level, in order inter alia to facilitate participation in coordination at European and international level in the fields covered by this recommendation;

(2) cooperate in the drawing up of codes of conduct for the protection of minors and human dignity applying to the provision of on-line services, inter alia to create an environment favourable to the development of new services, taking into account the principles and the methodology described in the Annex;

(3) develop and experiment, as regards broadcasting services, on a voluntary basis, with new means of protecting minors and in-

THE EUROPEAN UNION RECOMMENDATION ON THE PROTECTION OF MINORS AND HUMAN DIGNITY IN AUDIOVISUAL AND INFORMATION SERVICES

THE EUROPEAN UNION RECOMMENDATION ON THE PROTECTION OF MINORS AND HUMAN DIGNITY IN AUDIOVISUAL AND INFORMATION SERVICES

forming viewers in order to encourage innovation while improving such protection;

(4) develop positive measures for the benefit of minors, including initiatives to facilitate their wider access to audiovisual and information services, while avoiding potentially harmful content;

(5) collaborate in the regular follow-up and evaluation of initiatives carried out at national level in application of this recommendation.

III. INVITES the Commission to:

(1) facilitate, where appropriate through existing Community financial instruments, the networking of the bodies responsible for the definition and implementation of national self-regulation frame-works and the sharing of experience and good practices, in particular in relation to innovative approaches, at Community level, between the Member States and parties concerned in the various fields covered by this recommendation;

(2) encourage cooperation and the sharing of experience and good practices between the self-regulation structures and complaints-handling structures, with a view to fostering a climate of confidence by combating the circulation of illegal content offensive to human dignity in on-line audiovisual and information services;

(3) promote, with the Member States, international cooperation in the various fields covered by this recommendation, particularly through the sharing of experience and good practices between operators and other concerned parties in the Community and their partners in other regions of the world;

(4) develop, in cooperation with the competent national authorities, a methodology for evaluating the measures taken in pursuance of this recommendation, with particular attention to the evaluation of the added value of the cooperation process at Community level, and present, two years after the adoption of this recommendation, an evaluation report on its effect to the European Parliament and the Council.

Brussels, 24 September 1998

THE EUROPEAN UNION ACTION PLAN ON PROMOTING SAFER USE OF THE INTERNET

On December 21st,1998, the Council of the European Union approved in second reading an Action Plan on promoting safer use of the Internet by combating illegal and harmful content on global networks. This is the final adoption of a European Commission proposal for a number of initiatives from 1 January 1999 to 31 December 2002. The initiatives, created in close co-operation with industry, Member States and users, include a network of hot-lines, support for self-regulation, developing technical measures and awareness initiatives.

Since the Action Plan is extensive – a complete text can be found in Decision No 276/1999/EC of the European Parliament and of the Council of 25 January 1999 – we here reproduce a summary of the Action Plan from the press release:

The Internet is revolutionising a number of economic sectors and is becoming a powerful element in social, educational and cultural fields. Never before has such vast amounts of information and services been available to the citizens. New forms of communication are developing and participation in interest groups is made available to everyone.

The aim of the Action Plan is to ensure implementation of the various European Union initiatives on how to deal with undesirable content on the Internet. The proposal is a financial plan designed to support non-regulatory initiatives for promoting safer use of the Internet. It is important to emphasise that the vast majority of Internet content poses absolutely no problem. However, since the Internet can, nevertheless, be used for distribution of illegal and harmful content, these issues must be addressed if the consumers and industry of Europe are to take full advantage of the opportunities offered by the Information society. More in particular, parents and teachers are concerned by the availability of content, which could be harmful for children.

The Action Plan is specifically aimed at actions where financial support from the Community is necessary. It is written in co-operation with users, the Internet industry and Member States' governments and builds on political consensus within the Union. The objectives of the plan are to:

- incite the actors (industry, users) to develop and implement adequate systems of self-regulation;
- strengthen developments by supporting demonstrations and stimulating application of technical solutions;
- alert and inform parents and teachers, in particular through their relevant associations;
- foster co-operation and exchange of experiences and best practices;
- promote co-ordination across Europe and between actors concerned;
- ensure compatibility between the approach taken in Europe and elsewhere.

The Action Plan sets forth a number of measures in four action lines:

THE EUROPEAN UNION ACTION PLAN ON PROMOTING SAFER USE OF THE INTERNET

1. Creating a safe environment (through industry self-regulation)

Acknowledging the important work that has been taken by the European Internet industry in this respect, the Commission will build on existing hot-line initiatives and encourage further initiatives on self-regulation and Codes of Conduct. Hot-lines have proved to be an efficient tool to gather information on illegal content. Information gathered through the hot-lines will be of vital importance to prevent that content considered illegal under current law, shall be allowed to flourish on international networks. The Global nature of the Internet however, requires these initiatives to be pan-European and indeed international. Action will be taken to establish networks of hot-lines and improve liaison with law enforcement. Implementation of Codes of Conduct will be supported along the lines of the 24 September 1998 Recommendation on the protection of minors and human dignity. In connection with the Codes of conduct a system of visible quality labels will be promoted.

2. Developing filtering and rating systems

Various means of filtering and rating will be thoroughly examined in a European context, aiming at providing users with a palette of different tools to protect themselves and their families against undesirable material. The action line will be putting its focus on validation of rating systems in relation to European content providers, integration of rating into the content creation process, benefits of these technical solutions and provision of third party rating systems. Again, for solutions to be effective, initiatives will be taken to facilitate international agreement on rating systems.

3. Encouraging awareness actions

Closely linked with the other action lines, this action line will prepare the ground for awareness actions to be carried out by the Member States. The actions will be identifying multiplier bodies and most appropriate channels, media and content to reach the target audience, preparing basic material, and adapt it for linguistic and cultural specificities. The encouragement of full-scale awareness actions will be made through a call for proposals for follow-up action by the Member States.

4. Support actions

As no single measure in it self will be sufficient to improve the users possibility to protect themselves and to achieve the objectives of the plan, additional action will be taken to evaluate the

THE EUROPEAN UNION ACTION PLAN ON PROMOTING SAFER USE OF THE INTERNET

impact of Community measures, to asses legal implications and co-ordinate with similar international initiatives.

Co-ordination with other initiatives

Actions will be closely co-ordinated with the 24 September 1998 Council Recommendation and the promotion of common guidelines for the implementation, at national level, of a self-regulation framework for the protection of minors and human dignity in audio-visual and on-line information services.

The Action Plan will be implemented in consultation with the Internet industry, users and Member States. Contacts with multinational bodies, will be continued to make international efforts coherent. The use of existing networks established under other programs will be promoted to disseminate information about technical legal and other solutions.

21 December 1998

DECLARATION AND ACTION PLAN ON SEXUAL ABUSE OF CHILDREN, CHILD PORNOGRAPHY AND PAEDOPHILIA ON THE INTERNET

Issued at Expert Meeting, UNESCO

On 18-19 January 1999, some 300 specialists in child care and child protection, Internet specialists and service providers, media practitioners, law enforcement agencies and government representatives met at UNESCO Headquarters in Paris to consider ways of combating paedophilia and child pornography on the Internet. Taking account of work that has already been done, the experts' meeting prepared an action plan and issued the adjoining declaration.

DECLARATION

The Internet provides a new world for curious children. It offers entertainment, opportunities for education, information and communication. The Internet is a tool that opens a window of opportunities, but it is available only to a tiny minority of the world's children. Today only five percent of children have access to the Internet and most of these live in the developed regions of the world. This information gap between have and have not countries must be closed.

As Internet use grows, so do the risks of children being exposed to inappropriate material, in particular, criminal activity by paedophiles and child pornographers. While the benefits of the Internet far outweigh its potential drawbacks, these dangers cannot be ignored. If left unanswered they pose a threat to children and will become the object of resistance to future Internet use.

We believe that future use of the Internet will be determined by the next generation who have been born into a digital society and are beginning to think, work, play and learn in fundament-

DECLARATION AND ACTION PLAN ON SEXUAL ABUSE OF CHILDREN, CHILD PORNOGRAPHY AND PAEDOPHILIA ON THE INTERNET

Issued at Expert Meeting, UNESCO

ally different ways from their parents. In this current period of transition, however, the use and development of digital technologies must take account of current social, cultural and democratic values.

Above all, we need to know more about what is available, its accessibility, the content, how many and which people consume it. To date, not enough is known about the scale or extent of paedophile activities on the net, their consequences and impact on young people.

Child protection on the Internet is not a matter of censorship. Creating a safe environment for children online must preserve and enhance fundamental liberties, such as freedom of expression, freedom of information and the right to privacy, while ensuring their right to protection from harmful and illegal material.

The fight against paedophilia and child pornography on the Internet requires a coalition of forces involving children, industry, policy makers, educators and parents to ensure that users are aware of the potential dangers and have available to them the necessary means to combat these threats.

Action against illegal content needs industry co-operation in restricting circulation and a fully functioning system of self-regulation aiming at a high level of protection, which must go hand in hand with effective law enforcement. Harmful content needs to be treated differently from that which is clearly illegal.

In this spirit, we have identified concrete measures which are needed in order to encourage an environment favourable to the development a child-friendly Internet. The following Action Plan requires strategic approach which is both global and inclusive, and carries with it the commitment of all the actors, in particular governments, to ensure a framework of coordination, financial resources and political support. We request the Director-General to bring this text and Action Plan to the attention of the Member States of UNESCO, the National Commissions and the General Conference.

Paris, 19 January 1999

ACTION PLAN

INTRODUCTION

While the Action Plan is addressed primarily to UNESCO, it contains elements which must be taken up by all actors in the fight against paedophilia on the Internet. Governments, international agencies, NGOs, industry, educators, parents, law enforcement agencies and media all have a role to play but special effort should be made to ensure that the voice of children is also heard in the elaboration of strategies to make the Internet safe. UNESCO's role in this joint effort should be primarily that of a catalyst.

RESEARCH, AWARENESS AND PREVENTION

Within its field of competence, UNESCO has a specific role and responsibility for action. In particular, a clearing house should be established for the exchange of information and to promote co-operation among groups concerned with child rights.

UNESCO educational, cultural and communication programmes should take up the issues raised at this meeting and in particular should:

- Sponsor and develop initiatives for the use of technical means to combat harmful materials, particularly through the use of filters and self rating systems;
- Promote existing screening tools which make children and adults aware of how to protect themselves; and
- Sponsor information campaigns which raise public awareness of the harm suffered by children who have been sexually abused and identify such abuse as an abuse of power.

In addition UNESCO should:

- Design and support research programmes systematically in partnership with research institutions, to obtain a clearer, comprehensive and more up-to-date understanding of the problem of paedophilia on the Internet;
- Disseminate information among researchers, and promote exchange of information with child care and child protection organizations, ISPs, web masters, police and judicial institutions, media practitioners, citizens' and civic groups and other client groups;
- Commission the preparation of a comprehensive glossary of terms concerning the Internet and its operations so that users and specialists can arrive at a common understanding of this valuable informational and networking facility;
- Support and encourage national "hotlines" and the creation of networks of hotlines or an international "electronic watchtower" which provide the immediate possibility for children to get help;
- Develop media and Internet education, information and awareness strategies to sensitize children, parents, teachers, educational institutions, social workers, media and politicians;
- Involve mothers/parents associations in this communication strategy and create a world network of strategic citizens and personalities, institutions and industry against paedophilia on Internet;
- Develop a common long-term strategy where a child-friendly cultural climate is created and the idea of a virtual civil society is promoted.

DECLARATION AND ACTION PLAN ON SEXUAL ABUSE OF CHILDREN, CHILD PORNOGRAPHY AND PAEDOPHILIA ON THE INTERNET

Issued at Expert Meeting, UNESCO

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LAW AND REGULATION

UNESCO's role regarding law and regulations should be developed according to the following framework:

1. **Targeted regulation** to be used by those who are against child pornography including support for anti-child pornography laws covering possession.
2. **Self-regulation** to be taken as an industry response and ethical guidelines to encourage the industry's broader participation.
3. **Co-regulation**, which implies that regulation with the backing of governments, NGOs, industry and civil society should also be possible.

UNESCO in co-operation with others should set up a Task Force or Experts Committee bringing together experiences from all sectors concerned by sexual abuse and pornography to protect children on the Internet. This action oriented body should consider the following issues:

Prevention:

- Promote awareness for the protection of children online among all actors concerned and particularly including law-making bodies and law enforcement agencies.

Collecting information:

- Collect legal information of all kinds related to child pornography online including in the information glossary industry and legal definitions and terminology on children rights, child pornography and sexual abuses on children.

Disseminating information:

- Widely disseminate and publicise throughout the Internet the information collected on legal issues related to child pornography online, making use of international observatories or clearing houses.

Analysis:

- Conduct studies on legal issues related to child pornography online.

Self-regulation:

- Study the efficiency of self-regulation.
- Promote industry and private sector initiatives to develop codes of ethics on child pornography online working in parallel with judiciary experts worldwide.
- Study the ISP's role related to how paedophile networks are used.
- Promote dialogue among all actors concerned, governments and ISPs to balance soft-law efforts.

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Law-making:

- Promote legal harmonisation, as well as international co-operation between the legal profession and the police.
- Study the relevance and feasibility of an international legal framework to protect children online under the auspices of UNESCO, among other legal issues.

International co-operation and law enforcement:

- Promote appropriate standards for law enforcement and international co-operation, in co-ordination with ISPs.
- Establishment of some international principles or standards.

Paris, 19 January 1999

Information and Child Rights: The Challenge of Media Engagement

Survey of National and International Standards for Journalists Reporting Children's Issues (Extract)

Mike Jempson & Bill Norris (IFJ)

This report has been prepared by Mike Jempson and Bill Norris of PressWise, United Kingdom, and was published by the IFJ with funding from UNICEF. Responsible Editor is Aidan White. The report was presented at the international conference "Journalism 2000: Child Rights and the Media" held on May 2nd, 1998, in Recife, Brazil, and arranged by the IFJ – a conference where the IFJ "Child Rights and the Media: Guidelines for Journalists" were adopted as a draft for debate and development among the world's journalists (see the previous pages).

With the permission of the IFJ, we here reproduce Chapter 1. Information and Child Rights, Chapter 5. Survey of Journalists Codes, and Appendix I. List of Country Responses (whereas other chapters and appendices[1] of the report are omitted due to lack of space).

For vieupoints and additional material on Journalists Codes, kindly contact IFJ Media Child Rights Co-ordinator (contact details are found at the end of Appendix 1 of the report).

1. Information and child rights

1.01 The International Federation of Journalists (IFJ) which has carried out this survey recognises that journalists and other media professionals are part of civic society and have a critical role to play in the development of democratic pluralism and human rights. Journalists enjoy no special rights by virtue of their profession; they are the ears, eyes and voices of the public. Their central function is to inform the public not only about events and public debates as they arise but also about the activities of governments and other organisations which shape society and social attitudes. That includes a responsibility to identify shortcomings and successes in the field of human rights and to raise awareness and promote public debate about human rights issues.

1.02 The IFJ seeks to build links and develop dialogue between media professionals and others engaged in the broad area of social education, particularly human rights and those who work with children and those who are responsible for the development of policy and legislation to protect children.

1.03 As a professional media workers' organisation the IFJ is especially keen to promote dialogue between journalists and media organisations, including the trainers of media professionals, to enhance responsible coverage of human rights and particularly childhood issues.

1.04 The IFJ, along with other professional media associations such as the World Association of Newspapers, believes that non-intrusive, collaborative strategies which promote the participation of journalists in raising awareness and promoting public policy on child rights are essential to the success of international efforts to improve the well-being of children everywhere.

1.05 Above all the IFJ holds to the view that ethical journalism concerns primarily the search for accuracy and truth independent from vested interests combined with a sensitivity to the consequences of publication. Media professionals require freedom from undue pressure in order to work ethically; they also need space to be able to resolve ethical dilemmas among themselves.

1.06 The IFJ has launched an international initiative to promote recognition among media professionals, governments and non-governmental organisations (NGOs) of the positive role journalists can play in developing new approaches to media representation of children, promoting the human rights of children, and contributing to efforts to raise professional awareness of the need to eradicate all forms of child exploitation.

1.07 In summary the aims of the Information and Child Rights project are:

- to promote discussion within the media about the coverage of childhood issues and develop guidelines to enhance reporting of the human rights of children;
- to engage journalists and media organisations in the development of positive policies at international, regional and national level to defend and promote the rights of children;
- to encourage dialogue between media professionals and relevant NGOs about best practice information and communication strategies to promote child rights and the protection of children;
- to develop information materials to assist media professionals in accurate and effective presentation of childhood issues;

- where possible to monitor and evaluate media coverage of childhood issues and international efforts to eradicate child exploitation in all its forms.

1.08 The IFJ works closely with UNICEF, the ILO (International Labor Organization) and national agencies in the development of this work, which reflects increasing international concern about the plight of children.

1.09 In 1996 the IFJ made a significant contribution to *The Stockholm World Congress Against Commercial Sexual Exploitation of Children*, by drawing attention to the special role of journalists and the mass media in reporting offences against children and informing civil society public about the political and social issues raised by child abuse.

1.10 In a background paper[2] commissioned by UNICEF, the IFJ examined the legal and ethical dilemmas faced by media professionals when seeking to provide accurate and responsible coverage of the commercial and sexual exploitation of children. It focused on the importance of avoiding sensationalism, protecting children's identities and providing clear information to the public, and included recommendations for further action among media professionals.

1.11 The IFJ also contributed to discussions on *The Child and the Media* with the UN Committee on the Rights of the Child in 1996 and 1997, which have given rise to a number of important initiatives to strengthen understanding and implementation of Articles 13 and 17 of the UN Convention on the Rights of the Child.

1.12 These activities were followed up at the *Child Exploitation and the Media Forum* organised in London on 11 March 1997 by the UK media ethics body PressWise in conjunction with the IFJ and other media and child care organisations. The deliberations of lawyers, media and child protection professionals at the Forum were influential in the development of new statutory guidelines for broadcasters in the UK on media coverage of children's issues, and continue to impact upon the debate in the UK and overseas.[3]

1.13 Since then the IFJ has extended its work in the area of media ethics and the coverage of children's issues with the preparation of an international information and child rights project: *The Challenge of Media Engagement*.

1.14 As part of the project a background paper[4] was submitted to the *Oslo International Conference on Child Labour* held in the autumn of 1997, where the IFJ pressed for recognition of media professionals and the mass media as 'players' rather than merely observers of efforts to effect social mobilisation around the issue of child labour.

1.15 As a result over 30 national governments committed themselves to:

> Support and encourage journalists and other media professionals who may contribute to social mobilisation by providing information of the highest

quality, reliability and ethical standards concerning all aspects of child labour; and to

Encourage national and international debates among media professionals on the economic and social conditions of children, including child labour.[5]

1.16 The IFJ is now developing links with international organisations working on child rights issues. As a first step the MDU has undertaken this world-wide survey of voluntary and statutory codes of journalistic conduct as they relate to media coverage of children. It has also prepared draft guidelines for media professionals to stimulate debate and effect improvements in media coverage of childhood issues.

1.17 This study was submitted to the international conference for media professionals – *Journalism 2000: Child Rights and the Media* – held in Recife, Brazil, on 2 May 1998 in advance of the IFJ Triennial Congress on the theme *Global Media and the Struggle for Social Justice and Human Rights.* The Conference signals the start of a formal consultation process among media professionals to develop International Guidelines on the Coverage of Childhood issues.

1.18 The current project intends to stimulate discussion and mobilisation among media professionals at regional and national level over the next three years, by way of consultative seminars and training programmes, and to produce information materials including registers of specialist journalists and child rights agencies. The IFJ is already actively engaged in a similar process on a number of fronts, including the development of strategies to counter racism and xenophobia; the promotion of general ethical standards among journalists who have previously been constrained by state control of the media; the production and delivery of training schemes on election coverage techniques, and journalism and human rights.

5. International survey of codes of conduct

5.01 In the past remarkably little attention has been paid to the ethical dilemmas facing journalists when covering issues affecting children. Considering the importance of the subject, few Codes of Conduct adopted by media trades unions or national Press Councils specifically mention children.

5.02 One of the oldest journalistic Codes of Conduct, adopted by the UK National Union of Journalists in 1936, and which also applies in the Republic of Ireland, makes no mention of children even in the most recent version revised in 1994. Nor does the Bordeaux Declaration of Principles on the Conduct of Journalists adopted by the International Federation of Journalists in 1954 or the version revised in 1986,[6] upon which many other Codes are based.

5.03 A similar omission is to be found in the Declaration of the Duties and Rights of Journalists, adopted by the Swiss Federation of Journalists in 1972 and revised in 1994; in the Code devised by Greek journalist unions and the Rule of Ethics in Journalism of the Icelandic Press Council, both adopted in 1988; and in the Code of Professional Principles of the Press adopted by the Turkish Press Council in 1989.

5.04 Children are absent from the Declaration on the Press and Other Forms of Mass Media adopted by the Latvian Parliament, and the Code of Ethics adopted by the Slovak Syndicate of Journalists in 1990; from the Code of Ethics adopted by the Association of Journalists of Poland, and the Code issued by the Press Club of Malta and the Maltese Institute of Broadcasters in 1991; from the Code of Ethics adopted by the Latvian Union of Journalists (LZS) and the legal Code adopted by the Danish Parliament with the consent of the Danish Journalists' Union in 1992; nor do they appear in the Journalists' Ethical Code adopted by the National Association of Hungarian Journalists (MUOSZ) in 1994.

5.05 The Media Ethics Charter adopted by 10 industry bodies representing media professionals in Poland in 1995, and the Ethics Code adopted by the Independent Journalists' Association of Serbia in the same year, all appear to ignore the particular interests of children.

5.06 In *Bulgaria*, where the plight of many children abandoned in seriously under-resourced institutions has received considerable media attention in recent years, there are no journalistic codes to inform journalists how to cover such stories. The Union of Bulgarian Journalists adopted Rules of Journalistic Ethics in 1994 which are primarily concerned with asserting the independence of journalists from state or other vested interests.

5.07 However it would be wrong to suggest that journalists and other media professionals are insensitive to the needs and concerns of children. Codes of Conduct cannot legislate for coverage of every social grouping. They are devised to provide media professionals with guidance about the standards they should expect of themselves and against which they are willing to be judged, by their peers if not by civil society.

5.08 In the *Netherlands* where a Press Council set up in 1960 after public demands for parliamentary action over allegations of journalistic excess, journalists continue to use the current IFJ Code as their guide.

5.09 Many codes do warn against discriminatory coverage or the risk of encouraging discrimination on the grounds of race, sex, sexual orientation, language, marital status, religion, or political opinions. Some add 'age' to this list, and it provides a peg upon which the debate about more specific guidelines about the coverage of childhood issues might be hung. Journalists are as likely as other members of civil society to consider that ageism relates more to older people than to children.

5.10 On a day-to-day basis journalists tend to operate on a 'common sense' approach to dealing with ethical issues, and would probably say that it 'stands to reason' that children deserve greater protection than most other members of society.

5.11 In *France* where press freedom is guaranteed by the Constitution, and the courts are used to resolve disputes over privacy, the Charter of the Professional Duties of French Journalists – revised in 1938 and containing no mention of children – remains the basis on which members of the Syndicat National des Journalists in France operate. They are expected to follow the guidance offered by international codes to the protect children.

5.12 Although there is no specific mention of children in the Code of Ethics adopted in 1995 by the Yerevan Press Club in *Armenia*, for instance, Clause 5 reminds journalists that they should "be aware of the social and political consequences of (their) activities and bear moral responsibility for them". *Slovenia* asks journalists to be "especially tactful and considerate when reporting on accidents, tragic events in families, diseases, children and juvenile persons".[7]

5.13 The pressures of both deadlines and the desire to produce 'sympathetic copy' can place the human rights of children at the margins of concern when a 'good story' or picture comes up. Finding the space for education and discussion among media professionals about the implications of what might be regarded as a cavalier attitude towards children is one of the most difficult problems to overcome.

5.14 In the course of our survey, the resistance of journalists and media professionals to external regulation was frequently made clear, as were the difficulties of enforcing standards. Some feel that singling out children is the thin end of a wedge which might encourage other social groups to demand what might be seen in the trade as 'special treatment'. Others feel that they are best placed to make decisions about coverage in their own backyard, and express the view that they "don't mind exporting our ideas to anyone else, but (they are) certainly not going to import any". The solution may lie in encouraging international exchanges of experience and interpretations of codes so that the importance of acknowledging the rights and dignity of all social groups is better appreciated.

5.15 Although many Codes are fairly recent, or have been revised in recent years, only *Italy* has a code which actually mentions the UN Convention on the Rights of the Child. The Charter of Duties of Journalists adopted in 1993 contains a section on Children or Vulnerable People which reads: "A journalist respects all the principles confirmed in the 1989 UN Convention of the Rights of the Child, to protect children, their character and their personality both as an active protagonist and as a victim of a common law offence."[8] The section goes on to counsel against unnecessary identification of children.

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5.16 In *Morocco* journalists are taking an active role in monitoring the rights of children. The Syndicat National de la Press is a founder member of "l'Observatoire" – a watchdog body set up in 1994 to safeguard the rights of children.[9]

5.17 A common Code of Ethics adopted by media professionals in *Lithuania* insists that journalist "shall show particular respect to the rights of the children and adults with physical or mental incapacity",[10] but it also contains an earlier clause of potential relevance to children. Clause 13 requires that "the journalist or publisher (must) assess information obtained from an individual under stress or shock, who is in a helpless position, or who is communicating for the first time with a representative of public mass media, with particular care".

5.18 In *Australia* the Code of the Australian Press Council, set up as a system of voluntary self-regulation in 1976 by employers' associations and the Australian Journalists' Association, makes no specific mention of children. However, following the amalgamation of the AJA with other media professionals in the Media, Entertainment and Arts Alliance, which has a long history of concern about ethical matters, a revised Code of Ethics urges "particular care for the welfare of children in reports involving them".[11]

5.19 In *Germany* which has had a Press Council since 1956, a comprehensive Press Code has been developed by employers and journalists. Originally adopted in 1973 it sets out principles and offers guidelines for implementation. Article 11 states: "Violence and brutality should not be sensationalised. Reporting must take due account of the need to protect young people."

5.20 Article 13 covering court reporting includes guidance that "when reporting on juvenile crime and juvenile court proceedings, the press should exercise restraint out of consideration for the future of the young people concerned. This recommendation also applies to reports on juvenile victims of crime". The section goes on to say: "As a general rule, there is no objection to the publication of photographs and names of missing persons. These should only be published, however, with the agreement of the relevant authorities."[12]

5.21 In the *United States of America* where the autonomy of the press is guaranteed by the First Amendment to the Constitution, individual publishers and broadcasters have developed their own codes and standards. There are no Press Councils, although there is concern among media professionals about the ethics of their trade. The Code drawn up by the US Society of Professional Journalists advises members to "use special sensitivity when dealing with children and inexperienced sources or subjects".

5.22 *Spain* has no Press Council and press freedom is guaranteed by the Constitution, and journalists have formalised their attitude towards covering childhood issues with a Code that says: "Special attention should be paid to the treatment of issues which concern children and youth. The right of privacy of minors shall be respected."[13]

5.23 Journalists in *Catalonia* adopted a Statement of Principles in 1992 which requires them to "deal with special care all kinds of news concerning children. There must be no identification when they appear as victim (except in the case of murder), witnesses of the accused in criminal prosecutions, especially in those cases of great social repercussion such as sexual offences".[14]

5.24 We have found no specific guidelines or policies for journalists when covering stories involving child labour or other forms of child abuse and exploitation. Usually children merit a sub-clause in a section dealing with a broader issue. Most codes encourage media professionals to protect the rights of individuals except where the public interest or press freedom is best served by publication.

5.25 In those codes where references to children do occur they are most likely to appear in clauses dealing with coverage of court cases, and echo standard legal proscriptions restricting identification of victims and juvenile offenders.

5.26 Self-regulation in *Austria* is conducted by a Press Council founded by publishers and the Austrian Trade Union of Journalists (KMFB) in 1961. It promotes a Code of Honour for media professionals which contains only one specific reference to children. The clause dealing with privacy advises that "reports of the 'false steps' of juveniles must not hinder or make more difficult their re-socialisation. In such cases the names must be shortened".[15]

5.27 A similar clause dealing with privacy matters in the voluntary Code of Ethics governing journalists in *Croatia* states: "Special care and responsibility is needed in reporting about accidents, family tragedies, diseases, children and minors, or court proceedings where the journalist must respect presumed innocence integrity, dignity and feelings of all the persons involved..."[16]

5.28 *Norway* has had a Press Council since 1936, and the rights and duties of editors have been codified since 1953. In the most recent (1994) revision of the Ethical Code of Practice for Norwegian Journalists the only mention of children again comes in a section dealing with court proceedings: "As a general rule the identity of children should not be disclosed in reports on family disputes or cases under consideration by the child care authorities or by the courts."[17]

5.29 In the personal Code of Ethics to which journalists in the *Philippines* are expected to sign up there is a requirement that "I shall exercise caution in publishing names of minors and women involved in criminal cases so that they may not unjustly lose their standing in society".[18]

5.30 In *Russia* any identification of victims or relatives of those charged with a crime is frowned upon and "with special strictness these norms should be observed when the journalistic communication may harm the interests of minors".[19]

5.31 A similar structure appears in the Code of Journalists in *Portugal*: "The journalist must not identify, directly or indirectly, the victims of sexual crimes or juvenile criminals, nor must s/he humiliate people or disturb their pain."[20] And in *Paraguay* the journalists' code prohibits identification of children in court cases, especially those involving sexual offences.

5.32 In a Code approved by the Government, the Press Council of *Sri Lanka* also requires that journalists shall not "name any young person accused of a criminal offence who to his knowledge is below the age of eighteen and to his knowledge is a person who has no previous convictions".[21]

5.33 The international furore about press standards that broke out in 1997 after the death of Diana Princess of Wales has given rise to increased concern about the impact of coverage on children, and their involvement as the subjects of newspaper and magazine articles and broadcast programme. As might be expected it has had the most noticeable impact in the UK, although more in terms of the formal response of the industry than in any sea change in journalistic practice.

5.34 The Code of Practice devised by the UK newspaper industry in 1991 was revised after the death of the Princess, in time to take effect from January 1998. Policed by the self-regulatory Press Complaints Commission, a non-statutory body funded by the industry to adjudicate on complaints from members of the public, the new Code has been welcomed especially because it goes in to some detail about journalists and children.

5.35 It is worth recording these in full:

> *Clause 6: Children*
> Young people should be free to complete their time at school without unnecessary intrusion.
>
> Journalists must not interview or photograph children under the age of 16 on subjects involving the welfare of the child or of any other child, in the absence of or without the consent of a parent or other adult who is responsible for the children.
>
> Pupils must not be approached or photographed while at school without the permission of the school authorities.
>
> There must be no payment to minors for material involving the welfare of children nor payment to parents or guardians for material about their children or wards unless it is demonstrably in the child's interest.
>
> Where material about the private life of a child is published, there must be justification for publication other than the fame, notoriety or position of his or her parents or guardian.

5.36. *Clause 7: Children in sex cases*

> The press must not, even where the law does not prohibit it, identify children under the age of 16 who are involved in cases concerning sexual offences, whether as victims, or as witnesses.
>
> In any press report of a case involving a sexual offence against a child
>
> - the child must not be identified,
> - the adult may be identified.
>
> The word 'incest' must not be used where a child victim might be identified.
>
> Care must be taken that nothing in the report implies the relationship between the accused and the child.

5.37 The most comprehensive protections for children are to be found in the field of broadcasting, and particularly television. Significantly, this is also the part of the media most subject to statutory, rather than voluntary regulation. It may be that these much tighter and thus more proscriptive rules reflect public concern about the influence which television is alleged to have on juvenile behaviour and development.

5.38 We have examined the broadcasting guidelines for Ireland and the United Kingdom where a comprehensive body of regulation has developed over the last 75 years. The stringency of these codes stands in marked contrast to those for print journalists.

5.39 In the *Republic of Ireland*, the state broadcaster Radio Telefis Eirean (RTE) applies tough rules governing the involvement of children in all forms of programming,[22] and enforces strict regulations regarding the portrayal of children in broadcast advertisements.

5.40 In the *UK* where broadcasting is regulated under statute, the regulatory bodies are obliged to produce detailed guidance for programme-makers and broadcasters based on draft requirements set out in the legislation.

5.41 Although the main public service broadcaster, the British Broadcasting Corporation (BBC), and commercial radio and TV companies have separate and distinct regulatory systems, members of the public can also take complaints to the Broadcasting Standards Commission (BSC), a statutory body which advises broadcasters and investigates complaints from the public. All broadcasting bodies are bound by its adjudications. Like RTE it sets the top age for childhood at 15.

5.42 The BSC has recently completed a lengthy consultation process to develop a new Code on Fairness and Privacy, which contains the following section:

> Children's vulnerability must be a prime concern for broadcasters. They do not lose their rights to privacy because of the fame or notoriety of their

> parents or because of events in their schools. Care should be taken that a child's gullibility or trust is not abused. They should not be questioned about private family matters or asked for views on matters likely to be beyond their capacity to answer properly. Consent from parents or those in loco parentis should normally be obtained before interviewing children under 16 on matters of significance. Where consent has not been obtained or actually refused, any decision to go ahead can only be justified if the item is of overriding public interest and the child's appearance is absolutely necessary. Similarly, children under 16 involved in police enquiries or court proceedings relating to sexual offences should not be identified or identifiable in news or other programmes.[23]

5.43 Considerable efforts have been made in recent years to develop a common pattern of guidelines for broadcasters, and while wordings differ slightly the comprehensive nature of the guidelines and their general intent are essentially the same.

5.44 The BBC Producers' Guidelines are spelled out in a comprehensive handbook and seek to cover all eventualities. It contains a variety of rules that apply to its staff when dealing with children, and goes into some detail.[24]

5.45 The Guidelines make clear that "*wherever in the world the BBC* operates, programme makers must have due regard for the welfare of children who take part in their programmes", and points out that "programme makers may need to consult professionals and experts when dealing with children. BBC Children's Programmes have developed considerable expertise and support systems to protect children before, during and after the programme process and can offer advice in this area".

5.46 The BBC has also devised and promoted a Children's Television Charter[25] explaining how the Corporation's 'Mission Statement' is to be interpreted in terms of the quality and range of children's programming. It is one of the more progressive and positive acknowledgements of children's rights we came across in our survey.

5.47 The Independent Television Commission (ITC) which issues licences to UK broadcasters and has a statutory responsibility to regulate the commercial sector. Its Programme Code (currently under revision) contains strictures about the portrayal of children, and reflects public sensitivity about exposing children to violence and 'bad language'.

5.48 In the Code the term 'children' refers to those aged 15 or under, and 'young persons' means those aged 16 or 17. It requires broadcasters to obey the rules and develop their own in-house procedures to ensure that output is regulated accordingly. Much stress is laid on the 'watershed' of 21.00, after which time the stricter rules governing 'family viewing' are relaxed.[26]

5.49 The ITC Guidelines extend to the transmission of films on TV, and set out scheduling requirements to reduce the risk that children may be exposed to films which have received adult classification in cinemas (usually films containing explicit language, sex or violence).

5.50 The ITC is particularly explicit about the potential harm of violence on the small screen, and the risk of transmitting material that includes behaviour easily imitated by children as well as stressing the importance of protecting the identities of children involved in sexual abuse cases.[27]

5.51 The ITC also warns broadcasters about commercial exploitation of children whether through in-programme promotions, the use of premium-rate telephone services in programmes, or the offer of prizes: "Prize values in, or associated with, children's programmes should normally be considerably lower than those on offer to adults. If prizes aimed at children do have significant value, they should offer a product or experience appropriate to the target audience. Cash sums and prizes appealing simply to greed are not acceptable."

5.52 Slightly less restrictive conditions are set by the Radio Authority which awards licences and regulates commercial radio broadcasting in the UK. Its Programme Code explains:

> 1. Taste and Decency and the portrayal of violence
>
> *1.4 Children and Young Persons*
>
> The Radio Authority believes that adult radio listeners have the right to enjoy material which would not be thought suitable for children. However, License Holders must be aware of circumstances such that large numbers of children and young persons might be expected to be listening. Adult material must not be broadcast at the times when a License Holder regularly directs his programmes at children and young persons by the inclusion of music, stories or speech items acknowledged to be specifically attractive to children and young people below the age of 18.
>
> Adult programmes include drama where strong language or violent scenarios might occur, discussion or 'phone-in' programmes which cover explicit violent or sexual topics in a frank manner and musical items with violent or sexually explicit lyrics unless the programmes have educational aims.

5.53 The Radio Authority and the ITC have broadly similar rules governing the Interviewing of Children – urging care in interviewing children aged 15 and under, and warning against attempting to "elicit views on private family matters nor ask for expressions of opinion on matters likely to be beyond their judgement". Both provide similar guidance in section dealing with Reports on Young Offenders; Children in Sex Cases; Smoking and Drinking; Drug Taking and Solvent Abuse; Appearances by Children in Programmes; Protection of Children from Indecency.

5.54 As can be seen, almost without exception where regulation or voluntary codes of practice deal with children, it is to promote protective mechanisms and guard against their exploitation. They acknowledge the vulnerability of children and the special responsibility of media professionals towards their protection. There is relatively little affirmation of child rights.

5.55 There remains the vexed question of implementation, and systems of redress. It is one thing to devise a Code of Conduct, quite another to enforce it. It was not the object of this survey to review systems of redress, but where statutory controls are not in operation and where there are no means of redress via the courts, most codes depend upon voluntary acquiescence to sanctions applied by those policing systems of self-regulation. In the print media those sanctions rarely extend beyond publication of apologies and corrections where appropriate. Tackling the issue of general failures to acknowledge the human rights of children falls outside the scope of most systems of media regulation, and can only be resolved through education, dialogue and other collaborative strategies.

5.56 Media professionals are expected to absorb codes of conduct and guidelines as part of their everyday work. The survey did not deal with training issues, but in general where media professionals have received training they may expect to consider ethical issues within the curriculum, but it rarely features significantly in qualifying examinations. They will be required to have some understanding of the law as it relates to journalism.

5.57 Once employed by a media company, they will be expected to discover and apply the 'house rules' and formal regulations that govern their work. In some cases Codes of Conduct may be a part of their contracts of employment.

5.58 Joining a trade union or professional body implies acceptance of the organisation's Codes of Conduct, and while in some countries disciplinary action may follow if a member is found to be in breach of the Code, in general it is impracticable to enforce good practice.

5.59 One of the difficulties about media regulation is that most of the Codes of Conduct or industry guidelines will not be known to the vast majority of the readers, viewers and listeners. One of the values of self-regulation however, especially where an external body such as Press Council or Ombudsman adjudicates on complaints, is that it generates debate and public awareness about ethical issues. This in turn encourages best practice, since editors, journalists and programme-makers dislike being accused or publicly criticised for breaching their own Codes of Conduct, especially by their peers.

5.60 Where there are formal systems of adjudication it is normal for news papers, magazines and broadcast programmes to make known the outcome. Acknowledging persistent or even occasional breaches of good practice can have an impact upon the credibility, and thus the market value of the product.

5.61 A perennial problem is the issue of who can complain. Normally it has to be someone who is directly affected, if not actually mentioned in an offending article or programme. It is more difficult for third parties, especially NGOs with their own vested interests, to make complaints on behalf of groups of people, such as children.

5.62 It is perhaps more useful for NGOs to be aware of the Codes that do exist, to let media professionals know that they are expected to abide by them, and to develop positive relationships with media professionals whom they trust.

5.63 Media professionals are sensitive to general criticism if it can be backed up with clear and impartial evidence. In the longer-term, academic studies of media coverage which highlight both strengths and weaknesses can have an impact upon future coverage. As in so many walks of life, positive encouragement and an appreciation of the constraints which influence editorial decision-making are more likely to achieve results than constant sniping and allegations of bad faith.

5.64 Most important of all it is vital that those concerned with the well-being of children recognise the value of strong and constructive links with the mass media, and seek a continuing dialogue with media professionals and the institutions of the mass media to highlight the consequences of ill-considered reporting of childhood issues and to acknowledge the value of responsible reporting.

5.65 In the meantime it is incumbent upon media professionals themselves to examine the shortcomings of their own work and to develop appropriate guidelines and other measures to ensure that children are not abused by the mass media, and that children throughout the world are beneficiaries of the efforts of media professionals to assert and defend human rights.

Notes

1. The omitted parts are the following: Chapter 2. The Role of Media Professionals; Chapter 3. Children and the Media; Chapter 4. NGOs and the Media; Chapter 6. Draft Guidelines for Media Professionals; Chapter 7. Proposals for Future Actions; and Appendices II.-X.: Conclusions of UK Media Forum on Media and Children; Code of Principles of the IFJ; Media Rules of Centre for Protection of Child Rights (Thailand); Structure of National Observatory on Child Rights (Morocco); Guidelines of RTE (Ireland); Producers' Guidelines BBC (UK); Children's Chart of the BBC (UK); Guidelines of the Independent Television Commission (UK); UN Convention on the Rights of the Child - Rewritten for Children.
2. Holman, Kate & White, Aidan: *Prime Time for Children: Media, Ethics and Reporting of Commercial Sexual Exploitation*, IFJ/MDU, 1996.
3. Jempson, Mike: *Child Exploitation and the Media Forum Report and Recommendations*, ACHE, PressWise, 1997. The Recommendations are also reproduced in Appendix II in the full report, as well as in the chapter by Mike Jempsen "Some Thoughts on Developing Child-friendly Media" in this book.

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4. Jempsen, Mike: *Children in the Picture: Media, Ethics and Reporting of Child Labour,* IFJ, MDU, 1997.
5. Oslo Inter-Governmental Conference Declaration and Agenda for Action, Nov 1997.
6. See Appendix III in the full report.
9. See Appendix V in the full report.
10. Clause 52, Code of Ethics of Lithuanian Journalists, adopted in 1996 by the Lithuanian Union of Journalists, the Lithuanian Association of Journalists, the association of Publishers of Periodicals, the Lithuanian Radio and TV Association, Lithuanian Radio and Television and the Lithuanian Centre of Journalism.
11. Clause 17, Code of Ethics devised by the Media Entertainment and Arts Alliance of Australia.
12. Guideline 13.4, German Press Council Code, revised in 1994.
13. Clause 4.d. Code for the Journalistic Profession adopted by Federation of the Spanish Press, 1993.
14. Clause 11, Statement of the Principles of the Catalan Journalism Profession.
15. Clause 3, Code of Honour of the Austrian Press, adopted 1983.
16. Clause 16, Code of Ethics adopted by the Croatian Journalists' Association, 1993.
17. Clause 4.8, Ethical Code of Practice for the Press (print and broadcasting) adopted by Norwegian Press Association, 1994.
18. Clause 8, Journalist's Code of Ethics formulated by the Philippines Press Institute and the National Press Club.
19. Clause 6, Code of Professional Ethics of the Russian Journalist, adopted by the Congress of Russian Journalists, 1994.
20. Clause 7, Code of Journalists, adopted by the Portuguese Syndicate of Journalists, 1993.
21. Clause 6(1)b, Press Council (Code of Ethics for Journalists) Rules, 1981.
22. See APPENDIX VI in the full report.
23. Clause 32, Broadcasting Standards Commission Guidelines on Fairness and Privacy.
24. See APPENDIX VII in the full report.
25. See APPENDIX VIII in the full report. The Children's Television Charter is also reproduced in the section "International and Regional Declarations and Resolutions" in this book.
26. See APPENDIX IX: A in the full report.
27. See APPENDIX IX: B in the full report.

Appendix I: List of country responses

In preparing this report we have gathered Codes of Conduct from journalists' unions, Voluntary Press Councils, statutory regulators and other media professionals. We have had sight of Codes from the following countries (the dates signify as appropriate when countries ratified or acceded to the UN Convention on the Rights of the Child):

Armenia	26/6/93	Australia	17/12/90
Austria	6/8/92	Belgium	16/12/91
Bosnia & Herzegovina	1/9/93	Brazil	24/9/90
Bulgaria	3/6/91	Catalonia	
Croatia	12/10/92	Cyprus	7/2/91
Czech Republic	22/2/93	Denmark	19/7/91
Finland	20/6/91	France	7/8/90
Germany	6/3/92	Greece	13/5/93
Hungary	7/10/91	Hong Kong	
Iceland	28/10/92	India	11/12/92
Italy	5/9/91	Israel	3/10/91
Japan	22/4/94	Latvia	14/4/92
Lithuania	31/1/92	Malaysia	17/2/95
Malta	30/9/90	Morocco	21/6/93
Netherlands	6/2/95	New Zealand	6/4/93
Nigeria	19/4/91	Norway	8/1/9
Pakistan	12/11/90	Paraguay	25/9/90
Peru	4/9/90	Philippines	21/8/90
Poland	7/6/91	Portugal	21/9/90
Russia	16/8/90	Serbia	3/1/91
Singapore	5/10/95	Slovak Republic	28/5/93
Slovenia	6/7/92	South Africa	16/6/95
Republic of Korea	20/11/91	Spain	6/12/90
Sri Lanka	12/7/91	Sweden	29/6/90
Switzerland	26/2/97	Republic of Tanzania	10/6/91
Turkey	4/4/95	Republic of Ireland	28/9/92
United Kingdom	16/12/91	United States Of America *(signed 16/2/95 but not ratified)*	

Plus the Bordeaux Declaration of the International Federation of Journalists and subsequent IFJ guidelines; the principles agreed by journalists from nine Asian countries at the Press Foundation of Asia gathering in the Philippines in 1970; and the 1971 Munich Declaration on the Duties and Rights of Journalists signed by journalist unions from six European Community Member States.

Our research is continuing. As this report went to press we were still awaiting Codes from

Albania
Bangladesh
Cambodia
Canada
Costa Rica
Estonia
Ethiopia
Fiji
FYRO Macedonia
Gambia
Ghana
Honduras
Indonesia
Kenya
Luxembourg
Mauritius
Nicaragua
Palestine
Puerto Rico
Senegal
Tunisia
Uganda
Zambia
Zimbabwe

Our intention is to enter all the material gathered onto a database with cross referencing by country and some 33 key words (from 'accuracy' to 'women'). Eventually we hope to make it available via the Internet. Any additional material may be forwarded by e-mail to mj@presswise.org.uk, faxed to us on +44-117 941 5848 or sent to Mike Jempsen, IFJ Child Rights Co-ordinator, c/o PressWise, 25 EBC, Felix Road, Bristol BS5 0HE, UK.

Organizations and Networks

Children and Media

Organizations Concerned with Children and Media

Compiled by Pia Hepsever, Documentalist at the UNESCO International Clearinghouse on Children and Violence on the Screen

The following list presents organizations, associations, networks, councils, etc., who work with children, youth and media in one connection or another the world over. It is our hope that the list will facilitate contacts and exchanges of information and experience.

The list provides contact data for a wide range of organizations – volunteer and professional, large and small. Many of them have contacted the Clearinghouse and joined our network; we have learnt about others via Internet and other sources. The list is not complete in any sense of the word; indeed, we consider it something of a 'first draft' and look forward to its further development over time.

The first section presents organizations whose prime focus is children and the media, or media education/media literacy. The second section comprises organizations having another main focus, but which also work in one or another respect with issues concerning media as they relate to young people.

The categorization in terms of 'main focus' is gross and in many cases implies a good degree of generalization. The same is true regarding the kinds of organizations, where we use broad terms like 'voluntary organization', 'research/information/documentation organization', 'public/governmental organization', 'professional media organization' and 'network of organizations'. As noted earlier, moreover, we use the word 'organization' broadly to cover associations, fora, etc. Still, we hope the list will be useful as an orientation concerning the various organizations' spheres of interest and work.

Please do not hesitate to let us know of organizations in your acquaintance which do not appear here. We also welcome comments, updates and corrections to the list in this, its first edition.

Organizations and networks with a focus on children and media or media education/literacy

International organizations

Childnet International
Studio 14, Brockley Cross Business Centre
96 Endwell Road
London SE4 2PD, UNITED KINGDOM
Tel:+44 171 639 6967
Fax:+44 171 639 7027
E-mail: info@childnet-int.org
Website: http://www.childnet-int.org

Type: Voluntary organization
Main focus: Children and media

Children's Television Workshop (CTW)
Human Resources Department
One Lincoln Plaza
New York, NY 10023, USA
Website: http://ctw.org

Type: Professional media organization
Main focus: Children's media

International Board on Books for Young People (IBBY)
Nonnenweg 12, Postfach
4003 Basel, SWITZERLAND
Tel:+4161 272 29 17
Fax:+4161 272 27 57
E-mail: ibby@eye.ch
Website: http://www.ibby.org

Type: Voluntary organization
Main focus: Children's books

International Centre of Films for Children and Youth (CIFEJ)
200 - 3774 Saint Denis
Montreal, QC H2W 2M1, CANADA
Tel:+1 514 284 9388
Fax:+1 514 284 0168
E-mail: cifej@odyssee.net
Website: http://www.odyssee.net/~cifej

Type: Professional media organization
Main focus: Children's media

International Research Forum on Children and Media (IRFCAM)
Australian Broadcasting Authority
P.O. Box Q500, Queen Victoria Building
Sydney NSW 1230, AUSTRALIA
Tel:+61 2 9334 7700
Fax:+61 2 9334 7799
E-mail: research@aba.gov.au
Website: http://www.aba.gov.au/what/research/irfcam.htm

Type: Research organization
Main focus: Children and media

Prix Jeunesse International
Bayerischer Rundfunk
Rundfunkplatz 1
80300 München, GERMANY
Tel:+49 89 59 00 20 58
Fax:+49 89 59 00 30 53
E-mail: ks@prixjeunesse.spacenet.de
Website: http://www.prixjeunesse.de

Type: Professional media organization
Main focus: Children's media

World Alliance for Television for Children (WATCH)
Bayerischer Rundfunk
Rundfunkplatz 1
80300 München, GERMANY
Tel:+49 89 59 00 20 58
Fax:+49 89 59 00 30 53
E-mail: ks@prixjeunesse.spacenet.de
Website: http://www.prixjeunesse.de

Type: Professional media organization
Main focus: Children's media

World Council on Media Education (WCME)
UNED/Fac. de Educacion, Edificio de Humanidades
C/Senda del Rey s/n
28040 Madrid, SPAIN
Tel:+34 1 398 6968
Fax:+34 1 398 6699
E-mail: raparici@sr.uned.es
Website: http://www.uned.es/convoca/cmem98

Type: Voluntary organization
Main focus: Media education/literacy

Young Media Partners (YMP)
Palais des Nations
Salle de Presse
1211 Geneva, SWITZERLAND
Tel:+41 22 839 2850
Fax:+41 22 840 1025
E-mail: youngmedia@hotmail.com
Website: http://www.mare.ch/youngmedia

Type: Voluntary organization
Main focus: Children's participation in media production

Regional organizations

Children Youth and Media (CYM)
Karin Hake
Norwegian Broadcasting Corporation
0340 Oslo, NORWAY
Fax:+47 23 04 9543
E-mail: karin.hake@nrk.no

Type: Research organization
Main focus: Children and media

European Association for Audiovisual Media Education (EAAME)
Avenue Maréchal Foch 54
1030 Bruxelles, BELGIUM
Tel:+32 2 241 20 03
Fax:+32 2 241 20 03
E-mail: didier.schretter@ping.be
Website: http://ibase330.eunet.be/aeema/aeema.htm

Type: Voluntary organization
Main focus: Media education/literacy

European Children's Television Centre (E.C.T.C.)
20 Analipseos Street, Vrilissia
152 35 Athens, GREECE
Tel:+30 1 6851 258
Fax:+30 1 6817 987
E-mail: ectc@beryl.kapatel.gr
Website: http://www.ectc.com.gr *or* http://mac.cicv.fr/REAL/ectcboard.html

Type: Voluntary organization
Main focus: Children and media

Southeast Asian Foundation for Children's Television (SEAFCTV)

ACPO Box 704, Cubao 1135
Quezon City, PHILIPPINES
Tel:+63 2 411 0850
Fax:+63 2 411 9142
E-mail: seafctv@asiadata.com

Type: Voluntary organization
Main focus: Children and media

Young Asia Television

8 Kinross Avenue
Colombo 4, SRI LANKA
Tel:+94 1 596286
Fax:+94 1 501740
E-mail: yatv@youngasiatv.com
Website: http://www.lanka.net/yatv

Type: Voluntary organization
Main focus: Children's participation in media production

National organizations

Abhivyakti Media for Development

8 Omkar, Gitanjali Society
Pumping Station Road
Nashik 422 005, INDIA
Tel:+91 0253 580981
Fax:+91 0253 580981
E-mail: amdnasik@bom3.usnl.net.in

Type: –
Main focus: Media education/literacy

Agência de Notícias dos Direitos da Infância (ANDI)
(News Agency for Children's Rights)

SDS Ed. Conic bl. A sala 101
Brasília-DF Cep 70391-900, BRAZIL
Tel:+55 61 322 6508
Fax:+55 61 322 4973
E-mail: andi@uol.com.br
Website: http://www2.uol.com.br/andi

Type: Voluntary organization
Main focus: Education and training for media professionals

Alliance for Children and Television (ACT)

60 St. Clair Avenue East, Suite 1002
Toronto, ON M4T 1N5, CANADA
Tel:+1 416 515 0466
Fax:+1 416 515 0467
E-mail: acttv@interlog.com
Website: http://www.media-awareness.ca/eng/med/home/advoc/act.htm

Type: Voluntary organization
Main focus: Children and media

Amae-Intermedia, Association of Multimedia and Art Education (AMAE)

Drezenska 15 -1/18
91000 Skopje, REPUBLIC OF MACEDONIA
Tel:+389 91 371 139
Fax:+389 91 121 100
E-mail: sbojar@hotmail.com

Type: Voluntary organization
Main focus: Media education/literacy

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American Center for Children's Television
1400 East Touhy Avenue, Suite 260
Des Plaines, IL 60018-3305, USA
Tel:+1 847 390 6499
Fax:+1 847 390 9435
E-mail: dkleeman@mcs.net
Website: http://interact.uoregon.edu/MediaLit/FA/MLAmcchtv.html

Type: Voluntary organization
Main focus: Children's media

Association for Media Literacy
40 McArthur Street
Weston, ON M9P 3M7, CANADA
Tel:+1 416 394 6992
Fax:+1 416 394 6991
E-mail: rshep@westview.org
Website: http://interact.uoregon.edu/MediaLit/FA/MLAML

Type: Voluntary organization
Main focus: Media education/literacy

Australian Children's Television Foundation (ACTF)
145 Smith Street, Fitzroy
Melbourne, VIC 3065, AUSTRALIA
Tel:+61 3 9419 8800
Fax:+61 3 9419 0660
E-mail: lorraine.mulholland@actf.com.au
Website: http://www.actf.com.au

Type: Public/governmental organization
Main focus: Children's media

Building Peace Through Play (BPTP)
745 Westminster Avenue
Winnipeg, Manitoba R3G 1A5, CANADA
Tel:+1 204 775 8178
Fax:+1 204 775 8178
Website: http://www.media-awareness.ca/eng/med/home/advoc/bptplay.htm

Type: Voluntary organization
Main focus: Children's media and toys

Cable in the Classroom
1800 North Beauregard Street, Suite 100
Alexandria, VA 22311, USA
Tel:+1 703 845 1400
Fax:+1 703 845 1409
Website: http://www.ciconline.com/home.htm

Type: Professional media organization
Main focus: Media education/literacy

Canadian Association for Media Education (CAME)
Richmond International College
8671 Odlin Crescent
Richmond, BC V6X 1G1, CANADA
Tel:+1 604 244 0125
Fax:+1 604 244 0102
E-mail: mediastudies@netscape.net
Website: http://interact.uoregon.edu/MediaLit/FA/MLCamebc *or* http://www.mediastudies.com

Type: Voluntary organization
Main focus: Media education/literacy

Canadian Association of Media Education Organizations (CAMEO)
60 St. Clair Avenue East, Suite 1002
Toronto, ON M4T 1N5, CANADA
Tel:+1 416 515 0466
Fax:+1 416 515 0467
E-mail: pungente@epas.utoronto.ca
Website: http://interact.uoregon.edu/MediaLit/CAMEO/index.html

Type: Network of organizations
Main focus: Media education/literacy

Center for Media Education (CME)
2120 L Street, NW, Suite 200
Washington, DC 20037, USA
Tel:+1 202 331 7833
Fax:+1 202 331 7841
E-mail: cme@cme.org
Website: http://www.cme.org/cme

Type: Voluntary organization
Main focus: Media education/literacy

Center for Media Literacy
4727 Wilshire Blvd., Suite 403
Los Angeles, CA 90010, USA
Tel:+1 323 931 4177
Fax:+1 323 931 4474
E-mail: cml@medialit.org
Website: http://www.medialit.org

Type: Voluntary organization
Main focus: Media education/literacy

Center for Research on Influences of Television on Children (CRITC)
Department of Human Development
University of Kansas
4084 Dole Hall
Lawrence, KS 66045, USA
Tel:+1 913 864 4646
E-mail: critc@ukans.edu
Website: http://interact.uoregon.edu/MediaLit/FA/MLCRITC/Menu

Type: Research organization
Main focus: Children and media

Centre de Liaison de l'Enseignement et des Moyens d'Information (CLEMI)
Ministère de l'Education Nationale
de la Recherche et de la Technologie
391 bis, Rue de Vaugirard
75015 Paris, FRANCE
Tel:+33 01 53 68 71 00
Fax:+33 01 42 50 16 82
E-mail: clemi@clemi.org
Website: http://www.clemi.org

Type: Public/governmental organization
Main focus: Media education/literacy

Centro de Investigación de Medios para la Educación (CIME)
Universidad de Playa Ancha de
Ciencias de la Educación
Av. Lusitania No 461, Miraflores
Viña del Mar, CHILE
Tel:+56 3 267 4014
Fax:+56 3 267 4014
E-mail: mreyest@uplaced.upa.cl

Type: Research organization
Main focus: Media education/literacy

Children and Media Association NIMECO
(Niños medios de comunicacion y su conoci-miento)
c/o Pozo, Carl Malmstensväg 8
170 73 Solna, SWEDEN
Fax:+46 8 85 26 02
E-mail: bmk-nimeco@mbox200.swipnet.se

Type: Voluntary organization
Main focus: Media education/literacy

Children's Express New York Bureau
19 West 21st Street, Suite 1001
New York, NY 10010, USA
Tel: +1 212 741 4700
Fax: +1 212 741 3555
E-mail: cexpress@ny.ce.org
Website: http://www.ce.org

Type: Voluntary organization
Main focus: Children's participation in media production

Children's Express UK
Exmouth House, 3.11 Pine Street
London EC1R OJH, UNITED KINGDOM
Tel: +44 171 833 2577
Fax: +44 171 278 7722
E-mail: cexpress@ibm.net
Website: http://www.ce.org

Type: Voluntary organization
Main focus: Children's participation in media production

Children's Media Project
515 South Road
Poughkeepsie, NY 12601, USA
Tel: +1 914 463 2454
Fax: +1 914 463 2454
E-mail: cmediaproj@aol.com

Type: Voluntary organization
Main focus: Children's participation in media production

Citizens for Media Literacy (CML)
34 Wall Street, Suite 407
Asheville, NC 28801, USA
Tel: +1 828 255 0182
Fax: +1 828 254 2286
E-mail: cml@main.nc.us
Website: http://www.main.nc.us/cml

Type: Voluntary organization
Main focus: Media education/literacy

Coalition for Quality Children's Media (CQCM) and Kids First
112 West San Francisco Street, Suite 305 A
Santa Fee, NM 87501, USA
Tel: +1 505 989 8076
Fax: +1 505 986 8477
E-mail: kidsfirst@cqcm.org
Website: http://www.cqcm.org/kidsfirst/index.shtml

Type: Voluntary organization
Main focus: Children's media

Concerned Children's Advertisers (CCA)
P.O. Box 2432, Suite 804
Toronto, ON M4P 1E4, CANADA
Tel: +1 416 484 0871
Fax: +1 416 484 6564
E-mail: concernedchildrens@on.aibn.com
Website: http://www.media-awareness.ca/eng/indus/advert/cca.htm

Type: Professional media organization
Main focus: Advertising

Conseil de l'Education aux Médias (CEM)
Ministère de la Communauté Française de Belgique
Bd. Léopold II 44 (loc.1C089)
1080 Bruxelles, BELGIUM
Tel: +32 2 413 3508
Fax: +32 2 413 3050

Type: Public/governmental organization
Main focus: Media education/literacy

Co-ordination Centre for Journalism, Communication and Education
Bartolomé Mitre 1249, Piso 5°, Of. 51
Buenos Aires, ARGENTINA
Fax: +54 1 552 2206
Type: Public/governmental organization
Main focus: Media education/literacy

Council of Australian Media Education Organisations Inc. (CAMEO)
4/69 Hardey Road
Belmont, WA 6104, NEW ZEALAND
E-mail: mediaed@iinet.net.au
Website: http://www.ash.org.au/teachers/tefa/cameo.html
Type: Network of organizations
Main focus: Media education/literacy

Fundación Televisión Educativa (FUND TV)
Copérnico 2306, PB 1425, Capital Federal
Buenos Aires, ARGENTINA
Tel: +54 1 803 6290
Fax: +54 1 804 6997
E-mail: fundtv@ba.net
Website: http://www.fundtv.com
Type: Voluntary organization
Main focus: Media education/literacy

Group de Recherche sur la Relation Enfants/Médias (GRREM)
28 Place St. Georges
75009 Paris, FRANCE
Tel: +33 1 5332 7508
Fax: +33 1 4016 1422
E-mail: grrem@club.internet.fr
Website: http://slhs.univ-fcomte.fr/Serveur-UFR/Recherches/CRESLEF/pagegrrem.html
Type: Research organization
Main focus: Children and media

Groupe de Recherche sur les Jeunes et les Médias (GRJM)
Dép. de Communication, Université de Montréal
C.P. 6128, succ. Centre-Ville
Montréal, QC H3C 3J7, CANADA
Tel: +1 514 343 7739
Fax: +1 514 343 2298
E-mail: imagination@com.umontreal.ca
Website: http://www.fas.umontreal.ca/com/imagination
Type: Research organization
Main focus: Children and media

Grupo Comunicar Colectivo Andaluz para la Educación en Medios de Comunicación
Apdo. Correos 527
21080 Huelva, SPAIN
Tel: +34 959 248 380
Fax: +34 959 248 380
E-mail: comunica@teleline.es
Type: Voluntary organization
Main focus: Media education/literacy

Institut Jugend Film Fernsehen (JFF)
Pfälzer-Wald Strasse 64
81539 München, GERMANY
Tel: +49 89 689 890
Fax: +49 89 689 89 111
E-mail: jff@jff.de
Website: http://www.jff.de
Type: Research organization
Main focus: Children and media

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Internationale Zentralinstitut für das Jugend- und Bildungsfernsehen (IZI)
Rundfunkplatz 1
803 35 München, GERMANY
Tel:+49 89 59 00 2140
Fax:+49 89 59 00 2379
E-mail: IZI@brnet.de
Website: http://www.br-online.de/jugend/izi/index-e.htm
Type: Information, communication and research organization
Main focus: Children and media

Jesuit Communication Project
60 St. Clair Avenue East, Suite 1002
Toronto, ON M4T 1N5, CANADA
Tel:+1 416 515 0466
Fax:+1 416 515 0467
E-mail: pungente@epas.utoronto.ca
Website: http://interact.uoregon.edu/MediaLit/JCP/index.html
Type: Voluntary organization
Main focus: Media education/literacy

Just Think Foundation
80 Liberty Ship Way, Suite 1
Sausalito, CA 94965, USA
Tel:+1 415 289 0122
Fax:+1 415 289 0123
E-mail: think@justthink.org
Website: http://www.justthink.org
Type: Voluntary organization
Main focus: Children and media

Kidsnet
6856 Eastern Avenue, NW, Suite 208
Washington, DC 20012, USA
Fax:+1 202 882 7315
E-mail: kidsnet@kidsnet.org
Website: http://kidsnet.org
Type: Professional media organization
Main focus: Children and media

KQED - Center for Education and Lifelong Learning
2601 Mariposa Street
San Francisco, CA 94110-1400, USA
Tel:+1 415 864 2000
E-mail: cell@kqed.org
Website: http://www.kqed.org/cell
Type: Professional media organization
Main focus: Media education/literacy

Media Awareness Network
1500 Merivale Road, Third Floor
Nepean, ON K2E 6Z5, CANADA
Tel:+1 613 224 7721
Fax:+1 613 224 1958
E-mail: info@media-awareness.ca
Website: http://www.media-awareness.ca
Type: Voluntary organization
Main focus: Media education/literacy

Media Education Centre
Research and Graduate School of Education
University of Southampton
Southampton S017 1BJ, UNITED KINDOM
Tel:+44 1703 593387
E-mail: aph1@soton.ac.uk
Website: http://www.soton.ac.uk/~educate/research/mec.htm
Type: Research organization
Main focus: Media education/literacy

Media Education Foundation
26 Center Street
Northampton, MA 01060, USA
Tel: +1 800 897 0089
Fax: +1 800 659 6882
E-mail: mediaed@mediaed.org
Website: http://www.igc.org/mef/enter.html

Type: Voluntary organization
Main focus: Media education/literacy

Media Literacy Online Project and Center for Advanced Technology in Education
University of Oregon
Eugene, OR 97403, USA
E-mail: garywf@oregon.uoregon.edu
Website: http://interact.uoregon.edu/MediaLit/HomePage

Type: Research organization
Main focus: Media education/literacy

Medienpädagogischer Forschungsverbund Südwest (MpFS)
Südwestrundfunk
Hans-Bredow-Straße
76530 Baden-Baden, GERMANY
Tel: +49 7221 929 43 38
Fax: +49 7221 929 21 80
E-mail: info@mpfs.de
Website: http://www.mpfs.de

Type: Professional media organization
Main focus: Media education/literacy

National Association of Media Educators (NAME)
c/o Kohia Teachers Centre
Private Bag 46, Newmarket
Auckland, NEW ZEALAND
Tel: +64 9 535 2620
Fax: +64 9 535 2621
E-mail: wl@macleans.ak.planet.co.nz
Website: http://www.pakuranga.school.nz/NAME

Type: Voluntary organization
Main focus: Media education/literacy

National Institute for Educational Research of Japan
Simomeguro 6-5-22, Meguro
Tokyo 153-8681, JAPAN
Tel: +81 3 5721 5150
Fax: +81 3 5721 5173
Website: http://www.nier.go.jp

Type: Research organization
Main focus: Media education/literacy

National Institute on Media and the Family
606 24th Avenue South, Suite 606
Minneapolis, MN 55454, USA
Tel: +1 612 672 5437
Fax: +1 612 672 4113
E-mail: webmaster@mediafamily.org
Website: http://www.mediaandthefamily.org/home.html

Type: Voluntary organization
Main focus: Children and media

National Telemedia Council
120 E. Wilson Street
Madison, WI 53703, USA
Tel: +1 608 257 7712
Fax: +1 608 257 7714
E-mail: ntc@danenet.wicip.org
Website: http://danenet.wicip.org/ntc

Type: Voluntary organization
Main focus: Media education/literacy

Philippine Children's Television Foundation Inc. (PCTVF)

12 Saint John Street, Cubao
Quezon City, PHILIPPINES
Tel: +632 724 2634
Fax: +632 724 2829
E-mail: pctvf@philonline.com.ph
Website: http://www.philonline.com/~pctvf

Type: Voluntary organization
Main focus: Children's media

Positive Entertainment Alternatives for Children Everywhere (P.E.A.C.E.)

2341 Rue Duberger, Bureau 109
Québec, QC G1P 3N6, CANADA
Tel: +1 418 684 8767
Fax: +1 888 684 8837
E-mail: tropquebec@qc.aira.com
Website: http://www.club-optimiste.qc.ca/trop/trop.html

Type: Voluntary organization
Main focus: Children and media

Prudential Fellowship for Children and the News

School of Journalism, Columbia University
2960 Broadway
New York, NY 10027-6902, USA
Tel: +1 212 854 8765
E-mail: lh50@columbia.edu
Website: http://moon.jrn.columbia.edu/children

Type: Voluntary organization
Main focus: Education and training for media professionals

Quingdao TV Station China

No. 30 Shanxian Road
Quingdao, CHINA
Tel: +86 532 268 2740
Fax: +86 532 576 5768

Type: Voluntary organization
Main focus: Children and media

Research Center for Media and Children

P.O. Box 2011
Beijing 100026, CHINA
Tel: +86 10 65026231
Fax: +86 10 65022868
E-mail: haihong@public.bta.net.cn

Type: Research organization
Main focus: Children and media

Resource Centre for Media Education and Research

4 Chintamani Apts Kale Path, Bhandarkar Road
Pune 411004, INDIA
Tel: +91 212 351 018
Fax: +91 212 351 018
E-mail: igmartin@giaspn01.vsnl.net.in

Type: Research organization
Main focus: Media education/literacy

Teachers for Resisting Unhealthy Children's Entertainment (TRUCE)

P.O. Box 441261
West Somerville, MA 02144, USA

Type: Voluntary organization
Main focus: Children and media

UK Children and Media Network

London School of Economics and Political Science
Houghton Street
London WC2A 2AE, UNITED KINGDOM
Fax: +44 171 955 7565
E-mail: s.livingstone@lse.ac.uk
Website: http://lito.lse.ac.uk/children_and_media/index.html

Type: Voluntary organization
Main focus: Children and media

VLV Forum for Children's Broadcasting

101 King's Drive, Gravesend
Kent DA12 5BQ, UNITED KINGDOM
Tel:+44 1474 352 835
Fax:+44 1474 351 112
E-mail: vlv@btinternet.com
Website: http://www.author.co.uk/vlv.htm

Type: Voluntary organization
Main focus: Children's media

Women in Broadcasting

P.O. Box C1089
Cantonments
Accra, GHANA
Fax:+233 21 22 11 49
E-mail: goklen@ighmail.com

Type: Professional media organization
Main focus: Women's and children's participation in media production

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Yale University, Family Television Research and Consultation Center

Department of Psychology
P.O. Box 208205
New Haven, CT 06520-8205, USA
Tel:+1 203 432 4565
Fax:+1 203 432 4608

Type: Research organization
Main focus: Children and media

Young Irish Film Makers

St. Joseph's Studio
Waterford Road
Kilkenny, IRELAND
Tel:+353 56 64677
Fax:+353 56 64677
E-mail: yifm@iol.ie
Website: http://www.iol.ie/~briann/bri1.htm

Type: Voluntary organization
Main focus: Children's participation in media production

Young Media Australia (YMA)

Eileen Sharman Studios
69 Hindmarsh Square
Adelaide 5000, AUSTRALIA
Tel:+61 8 232 1577
Fax:+61 8 232 1571
E-mail: info@youngmedia.org.au
Website: http://www.youngmedia.org.au

Type: Voluntary organization
Main focus: Children and media

Yunpress News Agency

Novaja Ploshchad 6, K. 21
Moscow 103 012, RUSSIA
Tel:+97 95 206 8486
Fax:+97 95 206 8486
E-mail: ynpress@glas.apc.org
Website: http://www.ynpress.ru

Type: Voluntary organization
Main focus: Children's participation in media production

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Other organizations concerned with children and media

International organizations

Child Rights Information Network (CRIN)

c/o Save the Children
17 Grove Lane
London SE5 8RD, UNITED KINGDOM
Tel:+44 171 703 5400
Fax:+44 171 793 7630
E-mail: crin@pro-net.co.uk
Website: http://www.crin.org

Type: Network of organizations
Main focus: Children's rights

Children's House in Cyberspace

Interactive Resource Center
E-mail: anne.kielland@childwatch.uio.no
Website: http://childhouse.uio.no

Type: Network of organizations
Main focus: Children's rights

Childwatch International

P.O. Box 1132 Blindern
0317 Oslo, NORWAY
Tel:+47 22 85 43 50
Fax:+47 22 85 50 28
E-mail: childwatch@uio.no
Website: http://childhouse.uio.no../childwatch/index.html

Type: Information, communication and research organization
Main focus: Children's issues

Committee on the Rights of the Child

UN High Commissioner/Centre for Human Rights
D 214 Palais des Nations
1211 Genève 10, SWITZERLAND
Fax:+41 22 917 00 99
Website: http://www.unhchr.ch

Type: Public/governmental organization
Main focus: Children's rights

Cultural Environment Movement (CEM)

P.O. Box 31847
Philadelphia, PA 19104, USA
Tel:+1 215 204 6434
Fax:+1 215 204 5823
E-mail: cem@libertynet.org
Website: http://www.cemnet.org

Type: Voluntary organization
Main focus: Media and communication

Defence for Children International (DCI)

1 Rue de Varembe, P.O. Box 88
1221 Genève 20, SWITZERLAND
E-mail: dci-hq@pingnet.ch
Website: http://childhouse.uio.no/childrens_rights/dci_what.html

Type: Voluntary organization
Main focus: Children's rights

International Association for Media and Communication Research (IAMCR)
Universidad Autonoma de Barcelona
Fac. de Ciencias de la Comunicacion
08193 Bellaterra, Barcelona, SPAIN
Tel:+34 3 581 19 45
Fax:+34 3 581 20 05
Website: http://au[illegible]american.edu/~mowlana/iamcr.htm

Type: Research organization
Main focus: Media and communication

International Federation of Journalists (IFJ)
Rue Royale 266
1210 Brussels, BELGIUM
Tel:+32 2 223 22 65
Fax:+32 2 219 29 76
E-mail: ifj@pophost.eunet.be
Website: http://www.ifj.org

Type: Professional media organization
Main focus: Journalism

International Save the Children Alliance
59 Chemin Moïse-Duboule
1209 Genève, SWITZERLAND
Tel:+41 22 788 8180
Fax:+41 22 788 8154
E-mail: alliance@iprolink.ch
Website: http://www.savechildren.or.jp/alliance

Type: Voluntary organization
Main focus: Children's rights

International Society for the Prevention of Child Abuse and Neglect (ISPCAN)
200 N. Michigan Avenue, Suite 500
Chicago, IL 60601, USA
Tel:+1 312 578 1401
Fax:+1 312 321 1405
E-mail: kimsISPCAN@aol.com
Website: http://ispcan.org

Type: Voluntary organization
Main focus: Children's rights

Peace 2000 Institute
Vogasel 1
109 Reykjavik, ICELAND
Tel:+354 557 1000
Fax:+354 557 1047
E-mail: info@peace.is
Website: http://www.peace2000.org

Type: Voluntary organization
Main focus: Peace and conflict

Peace Research Information Unit Bonn (PRIUB)
Beethovenallee 4
53173 Bonn, GERMANY
Tel:+49 228 356032
Fax:+49 228 356050
E-mail: afb@bonn.iz-soz.de
Website: http://www.bonn.iz-soz.de/afb

Type: Information, communication and research organization
Main focus: Peace and conflict

PLAN International
Chobham House, Christchurch Way
Woking, Surrey GU21 1JG, UNITED KINGDOM
Tel:+44 1483 755155
Fax:+44 1483 756505
E-mail: Planinfo@plan.geis.com
Website: http://www.plan-international.org

Type: Voluntary organization
Main focus: Children's issues

United Nations Children's Fund (UNICEF)
3 United Nations Plaza, 9th Floor
New York, NY 10017, USA
Fax:+1 212 326 7731
E-mail: netmaster@unicef.org
Website: http://www.unicef.org

Type: Public/governmental organization
Main focus: Children's rights

United Nations Educational Scientific and Cultural Organization (UNESCO)
7 Place de Fontenoy
75352 Paris 07 SP, FRANCE
Tel:+33 1 45 68 10 00
Fax:+33 1 45 67 16 90
Website: http://www.unesco.org

Type: Public/governmental organization
Main focus: Education, science, culture and communication

Regional organizations

Asia-Pacific Broadcasting Union (ABU)
P.O. Box 1164
59700 Kuala Lumpur, MALAYSIA
Tel:+60 3 282 3592
Fax:+60 3 282 5292
E-mail: info@abu.org.my
Website: http://www.abu.org.my

Type: Professional media organization
Main focus: Radio and television

Asian Media Information and Communication Centre (AMIC)
Jurong Point, P.O. Box 360
Singapore 916412, SINGAPORE
Tel:+65 792 75 70
Fax:+65 792 71 29
E-mail: amicline@singnet.com.sg
Website: http://www.asia1.com.sg/amic

Type: Information, communication and research organization
Main focus: Media and communication

Association Européenne des Téléspectateurs et Auditeurs (AETEA)
10 Rue Jean Goujon
75008 Paris, FRANCE
Tel:+33 1 45 63 44 74
Fax:+33 1 43 59 88 15

Type: Voluntary organization
Main focus: Radio and television

Centre for Europe's Children
University of Glasgow
Lilybank House Bute Gardens
Glasgow G12 8RT, UNITED KINGDOM
Tel:+44 141 330 3710
Fax:+44 141 330 4856
E-mail: cec-web@gla.ac.uk
Website: http://eurochild.gla.ac.uk

Type: Public/governmental organization
Main focus: Children's rignts

Euronet
Place de Luxembourg 1
1050 Bruxelles, BELGIUM
Tel:+32 2 5124500
Fax:+32 2 5126673
E-mail: savechildbru@skynet.be
Website: http://www.ndo.be/encp/euronet.htm

Type: Network of organizations
Main focus: Children's rights

European Broadcasting Union (EBU)
L'ancienne Route 17 C, 1218 Grand Saconnex
Genève, SWITZERLAND
Tel: +41 22 717 2111
Fax: +41 22 717 2481
Website: http://www.ebu.ch

Type: Professional media organization
Main focus: Radio and television

European Forum for Child Welfare (EFCW)
53 Rue de la Concorde
1050 Bruxelles, BELGIUM
Tel: +32 2 511 70 83
Fax: +32 2 511 72 9
E-mail: efcw@dproducts.be
Website: http://www.eurplace.org/orga/efcw

Type: Network of organizations
Main focus: Children's rights

European Institute for the Media
Kaistrasse 13
40221 Düsseldorf, GERMANY
Tel: +49 211 901 040
Fax: +49 211 901 0456
E-mail: info@eim.de

Type: Research organization
Main focus: Media and communication

Media Salles and Euro Kids Network
Via Soperga 2
20127 Milano, ITALY
Tel: +39 02 66 98 44 05
Fax: +39 02 66 91 574
E-mail: infocinema@mediasalles.it
Website: http://www.mediasalles.it

Type: Public/governmental organization
Main focus: Film

Nordic Youth Research Information (NYRI)
University of Helsinki
P.O. Box 13
00014 Helsinki, FINLAND
Tel: +358 9 19123588
Fax: +358 9 19123591
E-mail: nyri@alli.fi
Website: http://www.sub.su.se/sam/nyri/nyri.htm

Type: Information, communication and research organization
Main focus: Children's issues

Union des Radiodiffusions et Télévisions Nationales D'Afrique (URTNA)
101 Rue Carnot
B.P. 3237, Dakar, SENEGAL
Tel: +221 21 1625
Fax: +221 22 5113

Type: Professional media organization
Main focus: Radio and television

National organizations

Action Alliance for Children
1201 Martin Luther King Jr. Way
Oakland, CA 94612, USA
Tel: +1 510 444 7136
E-mail: aac@4children.org
Website: http://www.4children.org

Type: Voluntary organization
Main focus: Children's issues

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American Academy of Pediatrics (AAP)

141 Northwest Point Boulevard
Elk Grove Village, IL 60007-1098, USA
Tel:+1 847 228 5005
Fax:+1 847 228 5097
E-mail: kidsdocs@aap.org
Website: http://www.aap.org

Type: Voluntary organization
Main focus: Pediatrics

American Psychological Association (APA)

750 First Street, NE
Washington, DC 20002, USA
Tel:+1 202 336 5500
E-mail: developer@apa.org
Website: http://www.apa.org

Type: Voluntary organization
Main focus: Psychology

Annenberg Public Policy Center

3620 Walnut Street
Philadelphia, PA 19104-6220, USA
Tel:+1 215 898 7041
Fax:+1 215 898 2024
E-mail: appc@asc.upenn.edu
Website: http://appcpenn.org

Type: Research organization
Main focus: Media and communication

Association Burkinabé pour la Survie de L'Enfance (ABSE)

02 B.P. 5262
Ouagadougou 02, BURKINA FASO
Tel:+226 34 36 59
Fax:+226 31 41 89
E-mail: abse@cenatrin.bf

Type: Voluntary organization
Main focus: Children's rights

Association des Téléspectateurs Actifs (A.T.A.)

Rue Américaine, 106
1050 Bruxelles, BELGIUM
Tel:+32 2 539 1979
Fax:+32 2 539 1979
E-mail: ata@qwentes.be
Website: http://ata.qwentes.be

Type: Voluntary organization
Main focus: Television

Association Les Pieds dans Le Paf

Résidence, Port Beaulieu
9 Bd Vincent Gache
44200 Nantes, FRANCE
E-mail: 44paftv@worldnet.fr
Website: http://www.ifrance.com/44paftv

Type: Voluntary organization
Main focus: Television

Australian Broadcasting Authority (ABA)

P.O. Box Q500
Queen Victoria Building
Sydney NSW 1230, AUSTRALIA
Tel:+61 2 9334 7700
Fax:+61 2 9334 7799
E-mail: info@aba.gov.au
Website: http://www.aba.gov.au

Type: Public/governmental organization
Main focus: Radio and television

Australian Key Centre for Cultural and Media Policy
Faculty of Arts, Griffith University
Brisbane Qld 4111, AUSTRALIA
Tel:+61 7 3875 7772
Fax:+61 7 3875 5511
E-mail: cmp@mailbox.gu.edu.au
Website: http://www.gu.edu.au/centre/cmp

Type: Research organization
Main focus: Media and communication

Bertelsmann Foundation Germany
Carl-Bertelsmann Str. 256
33311 Gütersloh, GERMANY
Tel:+49 52 41 81 70
Website: http://www.stiftung.bertelsmann.de

Type: –
Main focus: Socio-political and cultural issues

Broadcasting Standards Council
7 The Sanctuary
London SWIP 3JS, UNITED KINGDOM
Tel:+44 171 233 0401
Fax:+44 171 233 0397

Type: Public/governmental organization
Main focus: Radio and television

Canadian Broadcast Standards Council (CBSC)
P.O. Box 3265, Station D
Ottawa, ON K1P 6H8, CANADA
Tel:+1 613 233 4607
Fax:+1 613 238 1734
E-mail: info@cbsc.ca
Website: http://www.cbsc.ca/english/home.htm

Type: Professional media organization
Main focus: Radio and television

Center for Communication and Social Policy
University of California Santa Barbara
Santa Barbara, CA 93106, USA
Tel:+1 805 893 7879
Fax:+1 805 893 7390
E-mail: ccsp@omni.ucsb.edu
Website: http://www.ccsp.ucsb.edu

Type: Research organization
Main focus: Media and communication

Children Communication Network "I Am A Child"
Av. Bernardo O´Higgins, Res. Arboleda
Apto 74, Piso 7, El Paraíso-Montalbán
Caracas, VENEZUELA
Fax:+58 2 4423 730
E-mail: grecileo@telcel.net.ve

Type: Voluntary organization
Main focus: Children's rights

Children Now
1212 Broadway, 5th Floor
Oakland, CA 94612, USA
Tel:+1 510 763 2444
Fax:+1 510 763 1974
E-mail: children@childrennow.org
Website: http://www.childrennow.org

Type: Voluntary organization
Main focus: Children's rights

Children Youth and Family Consortium (CYF)
University of Minnesota
201 Coffey Hall, 1420 Eckles Avenue
St. Paul, MN 55108, USA
Fax: +1 612 626 1210
E-mail: cyfc@tc.umn.edu
Website: http://www.cyfc.umn.edu

Type: Information, communication and research organization
Main focus: Children and family

Children's Action Network (CAN)
10951 West Pico Blvd.
Los Angeles, CA 90064, USA
Tel: +1 310 470 9599
E-mail: canjp@aol.com

Type: Voluntary organization
Main focus: Children's rights

Children's Defense Fund (CDF)
25 E Street, NW
Washington, DC 20001, USA
Tel: +1 202 628 8787
E-mail: cdfinfo@childrensdefense.org
Website: http://www.childrensdefense.org

Type: Voluntary organization
Main focus: Children's rights

Children's Partnership
1351 3rd Street Promenade, Suite 206
Santa Monica, CA 90401-1321, USA
Tel: +1 310 260 1220
Fax: +1 310-260 1921
E-mail: frontdoor@childrenspartnership.org
Website: http://www.childrenspartnership.org

Type: Voluntary organization
Main focus: Children's issues

Coalition for Responsible Television (CRTV)
P.O. Box 24040 Bullfrog RPO
Guelph, ON N1E 6V8, CANADA
Tel: +1 519 821 7620
Fax: +1 905 457 7191
Website: http://www.media-awareness.ca/eng/med/home/advoc/resptv.htm

Type: Voluntary organization
Main focus: Policy and regulation

Communications Law Centre (CLC)
University of New South Wales
The White House
Sydney NSW 2052, AUSTRALIA
Tel: +61 2 9663 0551
Fax: +61 2 9662 6839
E-mail: comslaw@ozemail.com.au
Website: http://www.comslaw.org.au

Type: Research organization
Main focus: Policy and regulation

Community Centres of Learning (CECODAP)
Qta. El Papagayo, Av. Orinoco
Bello Monte (Norte), Chacaíto 63171
Caracas 1067, VENEZUELA
Tel: +58 2 951 4079
Fax: +58 2 951 5841
E-mail: cecodap@telcel.net.ve
Website: http://www.auyantepui.com/cecodap

Type: Voluntary organization
Main focus: Children's rights

Comunicación y Cultura para el Desarrollo (CENECA)
Centro de Indagación y Expresión Cultural y Artística
Providencia 1308, 6° Piso Depto A. Providencia
Santiago, CHILE
Tel:+56 2 235 0626
Fax:+56 2 235 6303
E-mail: olivari@entelchile.net
Type: Research organization
Main focus: Media and communication

Concerned for Working Children (CWC)
303/2 L B Shastri Nagar, Vimanapura Post
Bangalore, Karnataka 560 017, INDIA
Tel:+91 80 523 4611
Fax:+91 80 523 4258
E-mail: cwc@pobox.com
Website: http://www.workingchild.org
Type: Voluntary organization
Main focus: Children's rights

Conseil Supérieur de L'audiovisuel (CSA)
Tour Mirabeau, 39-43 Quai André Citroën
75739 Paris, Cedex 15, FRANCE
Tel:+33 1 40 58 38 00
Fax:+33 1 45 79 00 06
Website: http://www.csa.fr
Type: Public/governmental organization
Main focus: Radio and television

Culture and Communication
Loyola College
Madras 600 034, INDIA
Tel:+91 44 826 0292
E-mail: cc@xlweb.com
Website: http://xlweb.com/c_and_c/index.htm
Type: Voluntary organization
Main focus: Media and communication

Deutsches Jugendinstitut e.V. (DJI)
P.O. Box 900352
81503 München, GERMANY
Tel:+490 89 623 060
Fax:+49 89 6230 6162
Website: http://www.dji.de
Type: Research organization
Main focus: Children, youth, women, men and families

Fiji Media Watch
P.O. Box 17227
Suva, FIJI
Tel:+679 308 605
Fax:+679 304 755
Type: Voluntary organization
Main focus: Media content

Forum for Citizens' Television and Media (FCT)
Tokyo University
1-3-7-306 Chigasaki-minami
Tsuzuki-ku Yokohama, JAPAN
Fax:+81 45 941 8214
E-mail: tomiyaz@ihm.net
Type: Voluntary organization
Main focus: Television

Forum on Children and Violence
8 Wakley Street
London EC1V 7QE, UNITED KINDOM
Tel:+44 171 843 6309
E-mail: fcv@ncb.org.uk
Website: http://www.ncb.org.uk/viol.htm

Type: Voluntary organization
Main focus: Violence and abuse

Freiwillige Selbstkontrolle Fernsehen e.V. (FSF)
Lützowstr. 33
10785 Berlin, GERMANY
Tel:+49 30 23 08 36-0
Fax:+49 30 23 08 36-70
E-mail: info@fsf.de
Website: http://www.fsf.de

Type: Professional media organization
Main focus: Policy and regulation

Fundação Pro Dignitate
Rua Augusto Rosa 66-2°, Dt°
1100 Lisboa, PORTUGAL
Tel:+351 1 886 22 50
Fax:+351 1 886 22 83

Type: Voluntary organization
Main focus: Human rights and democracy

Fundación Integra
Alonso Ovalle 1180
Santiago, CHILE
Tel:+56 2 707 5212
Fax:+56 2 707 5200
E-mail: fintegra@integra.cl
Website: http://www.integra.cl/org.html

Type: Public/governmental organization
Main focus: Children's issues

Henry J. Kaiser Family Foundation
2400 Sand Hill Road
Menlo Park, CA 94025, USA
Tel:+1 650 854 9400
Fax:+1 650 854 4800
E-mail: mbolotsky@kff.org.
Website: http://www.kff.org/homepage

Type: Information, communication and research organization
Main focus: Health care

Institut für Gewaltverzicht
Windmühlgasse 15/1/2/7
1060 Wien, AUSTRIA
Tel:+43 1 917 2443
Fax:+43 1 917 2443-12
E-mail: gewaltverzicht@vienna.at

Type: –
Main focus: Violence and abuse

Kuleana Centre for Children's Rights
P.O. Box 27
Mwanza, TANZANIA
Tel:+255 68 500911
Fax:+255 68 42402
E-mail: kuleana@raha.com

Type: Voluntary organization
Main focus: Children's rights

Landesanstalt für Nordrhein-Westfalen (LfR)
Willi Becker Allee 10
40227 Düsseldorf, GERMANY
Tel:+49 211 77 00 70
Fax:+49 211 72 71 70
E-mail: info@lfr.de.
Website: http://www.lfr.de/welcome.htm
Type: Public/governmental organization
Main focus: Radio and television

Mediascope
12711 Ventura Boulevard, Suite 280
Studio City, CA 91604, USA
Tel:+1 818 508 2080
Fax:+1 818 508 2088
E-mail: facts@mediascope.org
Website: http://www.mediascope.org
Type: Information, communication and research organization
Main focus: Policy and regulation

National Alliance for Non-violent Programming (NANP)
1846 Banking Street
Greensboro, NC 27408, USA
Tel:+1 910 370 0407
Fax:+1 910 370 0392
Type: Voluntary organization
Main focus: Media violence

National Association for the Education of Young Children (NAEYC)
1509 16th Street, N.W.
Washington, DC 20036, USA
Tel:+1 202 232 8777
Fax:+1 202 328 1846
E-mail: exdir@naeyc.org
Website: http://www.naeyc.org
Type: Voluntary organization
Main focus: Children's issues

National Association of Broadcasters (NAB)
1771 N Street, N.W.
Washington, DC 20036, USA
Tel:+1 202 429 5300
Fax:+1 202 429 4199
E-mail: earnhardt@nab.org
Website: http://www.nab.org
Type: Professional media organization
Main focus: Radio and television

National Children's Bureau (NCB)
8 Wakley Street
London EC1V 7QE, UNITED KINGDOM
Tel:+44171 843 6000
Fax:+44 171 278 9512
Website: http://www.ncb.org.uk
Type: Voluntary organization
Main focus: Children's issues

National Coalition on Television and Violence
132 Newport Avenue
Bethesda, MD 20816, USA
E-mail: reach@nctvv.org
Website: http://www.nctvv.org
Type: Voluntary organization
Main focus: Media violence

National Council of Women of Great Britain (NCW)
36 Danbury Street
London N1 8JU, UNITED KINGDOM
Tel:+44 171 354 2395
Fax:+44 171 354 9214
Website: http://www.cerbernet.co.uk/ncwgb
Type: Voluntary organization
Main focus: Women's rights

National Task Force for Children (NTFC)
P.O. Box 941096
11194 Amman, JORDAN
Fax:+962 560 6686
E-mail: ntc@nets.com.jo
Website: http://www.accessme.com/QNoorjo/main/ntfc.htm
Type: Public/governmental organization
Main focus: Children's righs

National Youth Council (NYC)
113 Somerset Road #01-02
National Youth Centre
Singapore 238165, SINGAPORE
E-mail: nyc@nyc.youth.gov.sg
Website: http://www.nyc.youth.gov.sg/yrnwelc.htm
Type: Public/governmental organization
Main focus: Children's issues

Norwegian Social Research (NOVA)
Munthesgt 29
0260 Oslo, NORWAY
Tel:+47 22541200
Fax:+47 22541201
E-mail: nova@isaf.no
Website: http://www.isaf.no/NOVA
Type: Research organization
Main focus: Social conditions

Nätverket Allt är Möjligt (Everything is Possible - the Network)
Kyrkogatan 4
411 15 Göteborg, SWEDEN
Fax:+46 31 711 6099
E-mail: alltarmojligt@natverkstan.net
Website: http://www.natverkstan.net/alltarmojligt
Type: Voluntary organization
Main focus: Media content

Public Opinion, Programme and Audience Research Center
Radio Television of Serbia
Dragise Lapcevica 19
11000 Belgrade, SERBIA
Tel:+381 11 750 778
Fax:+381 11 765 531
E-mail: cipa@eunet.yu
Type: Research organization
Main focus: Media and communication

Queen Sofía Center for the Study of Violence
Centro Reina Sofía para el Studio de la Violencia
Pintor Lopez, 7-piso 1
46003 Valencia, SPAIN
Tel:+34 96 391 9764
Fax:+34 96 391 9752
E-mail: secretaria@violencia.org
Website: http://www.violence.org
Type: Research organization
Main focus: Violence and abuse

Society for the Protection of the Rights of the Child (SPARC)
P.O. Box 301
Islamabad, PAKISTAN
Tel: +92 51 279 255
Fax: +92 51 279 256
E-mail: info@sparc.org.pk
Website: http://www.sparc.org.pk
Type: Voluntary organization
Main focus: Children's rights

Southern Natal Children's Rights Committee (SNCRC)
609 Colonial Tower, Mark Lane
Durban 2001, SOUTH AFRICA
E-mail: ramwand@iafrica.com
Type: Voluntary organization
Main focus: Children's rights

Stiftung für Kinder
Schwaighofstraße 14
79100 Freiburg, GERMANY
Tel: +49 761 71015
Fax: +49 761 77306
E-mail: stiftung.fuer.kinder@online.de
Type: Voluntary organization
Main focus: Children's rights

Telefono Azzurro (The Blue Telephone)
Via dell'Angelo Custode 1/3
40141 Bologna, ITALY
Fax: +39 051 476 747
E-mail: telaz@bo.nettuno.it
Website: http://www.azzurro.it
Type: Voluntary organization
Main focus: Children's rights

TVer
Rua da Consolação 3064/71B
01416-000 São Paulo, BRAZIL
Tel: +55 11 3064 3859
E-mail: contato@tver.org.br
Website: http://www.tver.org.br
Type: Voluntary organization
Main focus: Television

UCLA Center for Communication Policy
P.O. Box 951586
Los Angeles, CA 90095-1586, USA
E-mail: commpol@ucla.edu
Website: http://www.ccp.ucla.edu
Type: Research organization
Main focus: Media and communication

Unit for Media and Communications
Tata Institute of Social Sciences
Deonar, Bombay 400 088, INDIA
Tel: +91 22 556 3289
Fax: +91 22 556 2912
E-mail: umc@bom3.vsnl.net.in
Website: http://members.tripod.com/~kpjayasankar/mainpage.htm
Type: Research and production
Main focus: Production, research and teaching

Women's Media Watch, Jamica
9 Westminster Road
Kingston 10, JAMAICA WI
Tel: +1 876 926 0882
Fax: +1 876 926 0862
E-mail: wmwjam@toj.com
Type: Voluntary organization
Main focus: Media content

Våldsskildringsrådet (Council on Media Violence)

Ministry of Culture
Birger Jarls Torg 5
103 33 Stockholm, SWEDEN
Tel:+46 8 405 30 21
Fax:+46 8 20 15 64

Type: Public/governmental organization
Main focus: Media violence

Internet Addresses by and for Children

Compiled by Ebba Sundin

Some of the web sites mentioned below are described in greater detail in Ebba Sundin's article "The Online Kids" in this book. More examples of Internet addresses for children can be found in other articles – see especially Francis Mead's article "The Convention Goes Live" which, among other things, tells about UNICEF's Internet resource Voices of Youth, and Sarah McNeill's article "Moving Towards Participation on the Internet" about new radio initiatives for children and young people on the Net.

The Net is changing constantly. These addresses were correct in November 1998.

Guides

Berit's Best Sites for Children
http://db.cochran.com/li_toc:theoPage.db

Childnet International – links
http://www.launchsite.org

Children's House – Internet Resources for Children
http://childhouse.uio.no

The Children Page
http://www.pd.astro.it/local-cgi-bin/kids.cgi/forms

The Children's Literature Web Guide
http://www.acs.ucalgary.ca/~dkbrown

Children's Search Engines
http:///searchenginewatch.com/facts/kids.html

Children's Zone
http://werple.net.au/~lions/kids.htm

Cool Kids on the Net – links
http://www.yelmtel.com/~mrwizard/klinks.htm

Cool Safe Links for Children, Parents and Teachers
http://www.island.net/~thand/kidlinks.html

Christian Kid's Links ·
http://www.netministries.org/kids.htmls

Cyberhaunts for Kids
http://www.freenet/hamilton.on.ca/~aa937/profile.html

Family Friendly web sites
http://www.nanou.com.au/CyberSafety/links.html

Favorite Kid Links
http://good.net.com/~cc

Kids Excellent Web Links
http://www.cybercomm.net/~teach

KidSearch!
http://bvsd.k12.co.us/schools/unihill/kidsearch/kidsfind.htm

KidsLinks
http://members.tripod.com/~HenryFamily/KidsLinks

Lars Ekdahl's Kids Favourites
http://home1.swipnet.se/~w-10310/kideng.htm

700+Great Sites
http://www.ala.org/parentspage/greatsites/amazing.html

Surfing the Net with Kids by Barbara J. Feldman
http://www.surfnetkids.com

Yahooligans – the Web Guide for Kids
http://www.yahooligans.com

Communities

Andrea's Land
http://www.angelfire.com/pg1/andream/index.html

Barnlandet
http://barnlandet.se

BigKid Network
http://www.ecst.csuchico.edu/~bigkid/bigkidnetwork.html

Bonus.com – The SuperSite for Kids
http://www.bonus.com

ChildNet
http://www.childnet

4Kids Treehouse
http://www.4kids.com

Hop Pop Town
http://www.kid-space.org/HTP/index.html

International Cool Kids
http://cybercs.iserver.com/ick

Kid City Virtual Village
http://child.net/kidcity.htm

Kidlink
http://www.kidlink.org/english/activity.html

KidsCom
http://www.kidscom.com

Kids Pow Wow
http://tribal.com/products/kidshome.cfm

Kids' Space Connection
http://www.ks-connection.com

Premier pas sur internet
http://www.momes.net

World Kids Network
http://www.worldkids.net

Clubs

A Girl's World Online Clubhouse
http://www.agirlsworld.com

The Chatting Club
http://www.angelfire.com/ny/CLUB911/index.html

Club Yahooligans
http://www.yahooligans.com/docs/club/index.html

Headbone Zone
http://hbz.yahooligans.com/hbzgat

Fashion Nuts
http://members.wbs.net/homepages/f/a/s/fashionnutdagroove.html

Fun Petland
http://www.angelfire.com/hi/funpetland/index.html

KaHooTZ
http://203.36.75.39

Kidz.net
http://www.kidz.net.au

Keypals Club International
http://www.worldkids.net/clubs/kci

Web Kids' Village Club
http://www.ks-connection.com/village/recent/club.html

You Go Girl!
http://freezone.com/homes/h/Hansongrrrl/coolcat.html

Young Writer's Clubhouse
http://www.realkids.com/club.shtml

Organizational sites

The Chicago Cubs For Kids Only
http://www.cubs.com/fanfare/kids/kidson.htm

The Christian Children's Page
http://www.geocities.com/Heartland/1588/index.html

Hens Man U Page – Manchester United's Young Supporters
http://homepages.force9.net/knautia/henman.html

NHL 4 Kids
http://www.nhl4kids.com

Unga Örnar
http://www.ungaornar.se

Woodcraft Folk Home Page
http://www.poptel.org.uk/woodcraft

The Children's Ombudsman in Sweden
http://www.bo.se

Commercial sites

Barbie Website
http://www.barbie.com

Beanie Babies
http://www.ty.com

Disney.com
http://www.disney.com

Gamespot
http://www.gamespot.com

GapKids
http://www.gap.com/onlinestore/gapkids

IKA's stories
http://www.ika.com/stories

The Kelloggs Clubhouse
http://www.kelloggs.com/index_nite.html

Leknet
http://www.leknet.se

McDonaldLand
http://www.mcdonalds.com/mcdonaldland/index.html

McDonalds Happy Toy
http://www.happytoy.com

NabiscoKids
http://www.nabiscokids.com

Official LEGO site
http://www.lego.com/worlds.asp

Toys"R"Us
http://www.toysrus.com

Media

Bananas in Pyjamas
http://www.danbbs.dk/~smaalipz/bananaindex.htm

Barnkuriren
http://www.kuriren.ica.se/barn/index.html

The CBBC
http://www.bbc.c.uk/cbbc

CBC4Kids. Canadian Broadcasting Company
http://www.cbc4kids.ca/norm-homepage.html

Children's Express
http://www.ce.org

CRAYON
http://crayon.net

The Enid Blyton Site
http://www.enidblyton.co.uk

The Flintstones
http://www.powerup.com.au/~ves/flint.htm

Ketchup
http://www.sr.se/p3/program/ketchup/nyhet.htm

KidNews.
http://www.usa.cape.com/~powens/Kidnews.html

Little Planet Publishing-online newspaper
http://www.littleplanet.com

National Geographic
http://nationalgeographic.com/kids

Net Radio (KidzHitz channel)
http://www.netradio.net

New York Kids. Hot Radio for Cool Kids
http://www.nykids.org

PBS Kids! Online
http://www.pbs.org/kids

Sports Illustrated for Kids
http://www.sikids.com

Stone Soup
http://stonesoup.com

Time for Kids
http://pathfinder.com/TFK

Vestmanlands Läns Tidning
http://vltmedia.se/news/klos.html

Zoom
http://www.pbs.org/wgbh/zoom

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